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## Tocharian *Puṇyavantajātaka*\*

Tatsushi TAMAI (Tokyo)

There are already good studies by Ji Xianlin, Sieg and Lane, which are very useful for Tocharology. My study indebted to these excellent works.

I give my transliteration of the Tocharian (in italic) at first and my translation in imperfect English, but rather awkward because of a suitability to the Toch. grammar, and then my commentaries and possibly identified parts of Chin. and Skt. in the footnotes to make the Toch. version easier to understand.

Contents of the Tocharian version:

- ① Vīryavān (THT 634 r1~r4)
- ② Sarvārthasiddha getting Cintamaṇi (THT 634r4~635r2)
- ③ Corruption of the living condition for lazy people (THT 635r2~v1)
- ④ Śīlpavān (THT 635v1~637r1)
- ⑤ Prajñāvān (THT 637r1~r4)
- ⑥ Krośavatī (THT 637r4~638r2)
- ⑦ Mechanician and Painter (THT 638r2~643r2)
- ⑧ Daśagrīva (THT 643r2~644v1; Khotanese daśagrīvi/dajagraiva cf. Bailey, *Opera Minora* Vol. 2, p.84 “The Rama story”)
- ⑨ Lion (THT 644v1~646r5)
- ⑩ Puṇyavān (THT 646r6~647v6)
- ⑪ Puṇyavān as the King (THT 647v6~649v5)
- ⑫ Identification of the persons with three verses for Puṇya’s merit (THT 649v5~650r5)

Rūpavān is mentioned as rupavāṃ only a little in the verse (⑪THT 648v2-v3) and in the identification of the persons (⑫THT 649v5~650r5).

(*names of five princes are underlined.*)

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① **Vīryavān:** THT 0634 r1~r4

(kā)su ñoM -klyu<sup>1</sup> tsraśiśśi<sup>2</sup> śāk, KAl̥yementwaṃ [SA]tkaTAR, :  
 yārK, ynāñmune nam poto<sup>3</sup> tsraṣṣuneyā puKAS KAl(pnā)L, <sup>4</sup> :  
 yuknāL, ymāRAK<sup>5</sup> yāsluñcāS, KAlpnāL, ymāRAk yātlune : 1

tsraśiśśi māk nispaṃntu<sup>6</sup> tsraśiśśi māk, (śkaṃ sñā)ṣṣeñ, :  
 NAmseñ, yāsluS, tsraśisac, kumseñ, yārkanT, tsraśisac, :  
 tsraśiñ waste wrasa(śśi) tsraśiśśi mā praski na[S], (:)  
 TAm̥yo kāsū tsraṣṣune puṃkaṃ pruccamo ñi PAlskaṃ : || (rhythms 4x14)

<translation>

pāda b: A good fame (= name and call) of the energies spreads out in ten directions.

pāda c: Respect, valuation, bowing and flattery are to be obtained from all through the energy.

pāda d: He (= energy) should very quickly conquer enemies<sup>7</sup>, very quickly obtain a competence<sup>8</sup>.

pāda a: Many properties for the energy<sup>9</sup>, and many relatives for the energy.

pāda b: Enemies bow down to the energies<sup>10</sup>, respects come to the energies.

pāda c: The energies are protections for the living beings, there is no fear for the energies.

pāda d: Therefore it is good!<sup>11</sup> Energy is splendid in all (= the best) in my opinion.

② **Sarvārthasiddha for Cintamaṇi:** THT 0634r4~0635r2

『大智度論』(Mahāprajñāpāramitā-śāstra), T No. 1509. vol. 25, 151a15-152a26 (如意寶珠); 『大方便弘報恩經』(Mahopāya), T No. 156. vol. 3, 144a18-145a13 (妙寶)

<sup>1</sup> A compound or binomen (two nouns 'name and call' for one concept).

<sup>2</sup> Lane: 'the strong'. Gen. pl. of adj. tsraśi 'energetic', a collective noun is considerable.

<sup>3</sup> Because of the sg. of the four predications, nouns are collective. Lane: 'reverence', 'respect', 'obedience' and 'honor' for each four words.

<sup>4</sup> Yuyama 278b5, middle: vīryaṃ loke praśamsanti vīryaṃ loke anuttaraṃ |

<sup>5</sup> Adv. ymār 'quickly' + emphasis particle -k, between them epenthesis -ā-.

<sup>6</sup> Yuyama 278b5, middle: vīryaprabhāvena dhanaskandho me āhṛto ||

<sup>7</sup> Lane translated these gerundives in a passive construction (cf. his fn. 12), but the subject is 'energy'. Sieg in his fn.1: 'Sprecher .... Vīryavān', aber Ji's translation (p. 289): 'Die Energie preist man' for Mvu 'praśamsanti vīryaṃ'. Mvu and Toch. version are in another construction, and Toch. gerundive is not passive originally as other languages.

<sup>8</sup> Sieg: 'Wohlstand', Lane: 'prosperity'. yātlune is the verbal noun from √yāt- 'be capable of'.

<sup>9</sup> Lane: 'of the strong'. This gen. is not attributive, but like 'dativus commodi' as other languages in Central Asia.

<sup>10</sup> Lane: 'before the strong' for allative case, which appears too idiomatic in English.

<sup>11</sup> Lane: 'strength is good'. kāsū 'good' can be attributive, but rather not predicative in this sentence. I prefer to take kāsū alone as an exclamatory sentence, because pruccamo 'splendid' is a predicate in the sentence. I have often come across cases like this case in Toch.

*tsraṣṣuneyo TAm(n)e (ne)ṣ (p)raṣtaṃ siddhārthes lānT, se sarvārthasiddhe bodhisatvu*<sup>12</sup>  
*sāmudram kārP*<sup>13</sup> *ñemiṣim prāṅkā yeṢ*<sup>14</sup> *ñemi(yo ypicː)* *(o)l[y]i[K]*<sup>15</sup> *sārthː*  
*jambudvipacː* *pe vāmuRAS*<sup>16</sup> *ṢPAṭ komsā kñukac wram KALK*<sup>17</sup> : *ṢPAṭ komsā pokenā*<sup>18</sup>  
 + + + + *(KAL)[K, Ṣ]PAṭ ko(m)sā lyomam KALK*<sup>19</sup> *ṢPAṭ komsā wālTṢ* *PAltWāyo*  
*oplāṣyo wram oPLAṢ* *oplā kā[r]m(eṃ KAlkoRA)Ṣ*<sup>20</sup> *PAñ kurSArwā ārplāṣyo*<sup>21</sup> *rarkusām*  
*tkanā KALK*<sup>22</sup> : *tMAṢ* *rākṣṣāsśi dvipaṃ yeṢ* *tMAṢ* *yakṣāsśi (dvipaṃ) baladvipaṃ yeṢ*  
*TMAṢ* *śtwar wāknā ārṣlās lo*<sup>23</sup> *rarkuñcāṢ* *īṣaNAṢ*<sup>24</sup> *kcāk* *śtwar wāknā s[p]e(ṣinā)S(ː)*  
*klumtsāṣyo sopiS*<sup>25</sup> *sāgares lānT* *lāñci waṢT*<sup>26</sup> *pāṢAntāṢ* *śāweṢ* *empele[s]*  
*(n)[ā](kā)S*<sup>27</sup> *āsuk KAṭkoRAṢ*<sup>28</sup> *sāgaṛeṃ lānTAṢ* *cindāmani wmār torim*<sup>29</sup> *KAlpāT*<sup>30</sup>  
*poñcām jambudvipiS* *e(k)r(o)rñe wawiK*<sup>31</sup> *ślaK* *śkaṃ*<sup>32</sup> || *ṣāmnernaṃ (4x5/7) ||*  
*māski KAṭkāLAṃ KTAñkeñcː* *tsraṣiñ sāmuddRA* :  
*traidhātuK*<sup>33</sup> *saṃ[s](ār tsra)ṣṣuneyo KTAñkeñcː* *kraṃśː* :  
*KAlpnānTAr torim puttīṣpaRAṃ wārṢṢAltse* :  
*māPArmāT* *tsru yārM* *yātal ya(tsi)*<sup>34</sup> *[t]sraṣṣune* : 1 ||

<translation>

<sup>12</sup> s.e. for *bodhisattu*, confused with proper Skt. *bodhisatva*. T 1509 大智度論: 菩薩, T 156 報恩經: 太子.

<sup>13</sup> T 1509, 151b25 入大海.

<sup>14</sup> T 1509, 151b27 到眾寶渚.

<sup>15</sup> T 1509, 151c1-2 船重不自免也.

<sup>16</sup> T 1509, 151c3 於是辭去.

<sup>17</sup> T 1509, 151c12-13 至齊咽水中行七日; T 156, 144b11行一七水齊到頸.

<sup>18</sup> T 1509, 151c12 深水中浮七日; T 156, 144b11-12 前進一七浮.

<sup>19</sup> T 1509, 151c14 泥中行七日.

<sup>20</sup> T 1509, 151c15-16 行蓮華上七日; T 156, 144c10 起進路踏蓮華葉而去.

<sup>21</sup> s.e. for *ārṣlāṣyo* 'with snakes'; T 156, 144c8 毒蛇.

<sup>22</sup> T 1509, 151c17 行毒蛇頭上七日.

<sup>23</sup> Perl. *ārṣlāṣyo* is better like the line 2 above, because *lo* is adv. 'gone, off'.

<sup>24</sup> T 1509, 151c19-20 壘中皆滿毒蛇; T 156, 144b12 其城壘中滿中毒龍.

<sup>25</sup> T 156, 144b24 羅網而覆其上 'net covers over (the city)': in the Chin. context Lane's translation 'Nets with ... thread guarding the royal house' is right, but 'Nāgas guarding the royal house' as Sieg's translation. Ji's translation for this part is on p.314, not on p.316 as Sieg's fn.9, which shows 'Mädchen Bergkristallfäden spinnen'. Toch. *sopis* and *nākās* are both obl.pl. (object of *KAṭkoRAṢ*, 'having passed'). I see a reduction and confusion with 'pearl' and 'crystal' in Toch. version.

<sup>26</sup> T 156, 144b25-26 大海龍王所止住處.

<sup>27</sup> T 1509, 151c20 大龍守門; T 156, 144c13 守護城門.

<sup>28</sup> T 1509, 151c23 入宮; T 156, 144c20 得過.

<sup>29</sup> Lane: 'precious', Sieg: 'schließlich'. From Chin. 過七日已. 得摩尼寶珠 'after 7 days he got cintamani' I prefer to take 'at length'.

<sup>30</sup> T 1509, 152a15 菩薩得珠; T 156, 145 a11-12 得摩尼寶珠.

<sup>31</sup> T 1509, 152a25-26 人之所須一切具足; T 156, 145a8 受無窮之苦. Toch. *ekrorñe* by Lane: 'sickness', but Chin. 窮之苦 'pain of poverty', so Sieg's 'Armut' is better.

<sup>32</sup> 'with (emphatic -k) and', the idiom for the beginning of the verse, maybe 'such and such'.

<sup>33</sup> Lane: 'threefold world (of) existence', Sieg 'dreiteilige Welt'. *traidhātuK*, *saṃ[s](ār)* is a compound in Skt. (Chin. 三界輪迴), but because of *K*, it is not so in Toch. If this is a compound, the accent is put on the epenthesis /ā/ and it should be -ka- (cf. TEB I p.116), but here it could be metri causa or the writer did not know the compound in Skt. I prefer to take the later, because in Toch. I recognise no exact compound as in Skt.

<sup>34</sup> Lane's fn.12 shows 'yātal (ger.) passively' (inf. yatsi can be passive), but here not.

So with the energy in the former time, the son of the king Siddhārtha, Sarvārthasiddha Bodhisatva came down to the sea and<sup>35</sup> went to the jewel-island. Having set forth<sup>36</sup> however (only) the ship full of jewel to India, he went for seven days up to his neck in water, for seven days he went with his arm ....<sup>37</sup>, for seven days he went in mud, having gone<sup>38</sup> from lotus to lotus for seven days in the water with thousand-petal-lotuses, he went five miles over the earth covered with snakes. Then he went to the island of devils, then to the island of evel sprits, (i.e.) Bala-island<sup>39</sup>. Then he passed the moats covered with four kinds of snakes. Having passed over the nets of four kinds of crystal-threads and the great awful snakes guarding the palace of king Sāgara, he got cintamaṇi-jewel from King Sāgara at last. He made the poverty of all Indian disappear. Such and such || in (the meter of) śāmnner (4x5/7) ||

pāda a: Energies cross the sea which is difficult to cross.

pāda b: Good men cross the transmigration in the three worlds with the energy.

pāda c: Powerful men get the Buddhahood at last.

pāda d: Energy should not do the careless thing at least.

- ③ **Corruption of the living condition:** THT 0635 r2-v1. 『長阿含經』卷第六「第五經・小緣經」(*Dīrghāgama*), T 1(6), vol. 1, 37b27-38a22; 「第三十經・世記經」T 1(30), vol. 1, 121a.

*mā TApreṃ sam poñcām saṃsāriS, kāripac'', sāSPArtwu ālak wrām naS, kosne ālā(su)ne : kyalte neṣ wrasaśsi sne wāwleṣu<sup>40</sup> sne PSAL, klu<sup>41</sup> śwātsi seS<sup>42</sup> kalpavrKṢAntwam<sup>43</sup> ārwar pa(pyä)tk[a]nT, [ws]ālu<sup>44</sup> yetweyntu waṣlam šeñcām, ālāsāP, klu kropluneyā kalpavrKṢA[nt](ntu na)KAnTAM, kappāñ<sup>45</sup> pākAr tākaRAM, sne wāwleṣu sne PSAL, klu naKTAM, śāwam wlesamtyo [PSA]la(ŚŚAL, śkam ws)[ā]r (t)ākaM, cami ālāsuneyis nu tsraṣṣune pra<ti>paKṢ, nāmtsū TAmyo tsraṣṣune ñi (ārkiśoṣyam) [pv]k(am) pruccamo PAIskam ||*

<sup>35</sup> Lane translated this sentence in two (without and), but it is better to translate with and, because of two aspects, i.e. *kārP*, (past) and *yeS*, (imperfect with perl.).

<sup>36</sup> Lane did not translate *sārth* ('having made' only), Sieg's translation 'die Karawane nach Jambudvīpa entlassen hatte' is better, but because of emphatic -K of (o)l[y]i[K], I would like to see this word alone as a object and *sārth yām-* as an idiom 'to set forth'. Chin. versions show the detailed circumstance (he remained after getting jewels), so this could be an anthology (suggestion of Prof. Karashima).

<sup>37</sup> Chin. 浮 'float' could be identical with 'swimm with arms'.

<sup>38</sup> Sieg: 'steigend', Lane: 'ascending', but *kā[r]m(em)* is a postposition cum perl. 'ad, super'.

<sup>39</sup> 'Bala' can be a name of *yakṣa* (cf. Edgerton p. 397). Then here it is an apposition.

<sup>40</sup> p.p. of *√wles-* 'accomplish', but here became a noun.

<sup>41</sup> T 1(5), 38a1, T 1(30), 121a2-3 自然粳米無有糠糲.

<sup>42</sup> T 1(5), 38a2 可食.

<sup>43</sup> T 1(30), 121a5 衣樹.

<sup>44</sup> T 1(30), 121a6 出種種衣.

<sup>45</sup> Lane: 'miseries', Sieg: 'Baumwollstauden' (Skt. *kārpāsa*, Chin. 劫貝 'cotton' in p.5 fn.3), but 劫貝 is mentioned as one of the textiles 上服錦綾繒絹劫貝芻摩 (vol. 1, 144a27-28) and the worst one is 麤織草衣 'poor grass clothes'. Moreover phonologically Skt. *kārpāsa* could not be *kapp* in Toch. (*kārāps* or *kārpas*?). It is possible, that this hapax is a s.e. for *kāryap* 'damage', or a loanword from Chin. 劫 (Early Middle Chinese [kiap], Pulleyblank p.155) 'plunder', therefore Lane's 'miseries' is better.

<translation>

There is no such a thing which brought to the injury for entire world as a laziness. Because formerly there was the rice to eat which had no husks without work, on the wishing trees there were already completed clothings and ornaments to wear for them (= people). Because of the rice-gathering of the lazy man the wishing trees ceased to exist for them, damages were evident for them. The rice with no husks without work ceased to exist for them, and by great works with husks the grain was for them. Energy was an enemy now for the laziness. Therefore energy is splendid in all (= most splendid) in the world in my opinion.

④ **Śilpavān:** THT 635v1~637r1

*śilpavām*<sup>46</sup> *tRAnKAṢ* *amok wrasaśśi pukam pruccamo*<sup>47</sup> *kyalte* || *kum. + + .(am)* ||

*kāsu ñoM* *klyu amoktsāP* *KAlyme KAlyme SATkaTAR* :

*yārkā yāMAL* *MAskATAR*<sup>48</sup> *potaL* *(k)r(o)paL* *wrasaśśi*<sup>49</sup> :

*pāsmām niṣpaL* *lo NAKṢAL* *wār por lās* *lyśi mñe*<sup>50</sup> *KARṣneñc* :

*amok nu (mā) NAKNAṣtRA niṣpaliS* *śkam amoK* *tsmār* : 1 ||

*kosprem kosprem śkam ne amoKATs* *amo(kṣim) wraM* *pyutkāṢTAR* : *TApreNAK* *TApreNAK* *PAñ PARKowāntu MAskaṁtRAṁ* :

*saS PARko NAṁ wāwleṣu wra[M]* *pyu«TKA»ṢṢAṁ wāT* *amoK*<sup>51</sup> *tatmu kācke* *MAskaṁtRAṁ triT* *wrassāS* *ortune KAlpnātRA* : *śTārT* *āKLA(ṣlye)S* *PAnT* *śkam* *aKAṁtsune PAT*<sup>52</sup> *KAlpāluneṣi PARko MAskaṁtRAṁ waṢT* *lmāluneyiS*<sup>53</sup> *ñākcy ārkiśoṣiS* *śkam tsmār nā<m>tsu*<sup>54</sup> *amoK* *TAMyo TAM*<sup>55</sup> *sāweS* *KAṣṣiśśi taṁne wewñu* || *śuriṣinaṁ* (4x14) ||

*amok ne(ṣā) KAlyiTAR* *tMAṣ niṣpalvtu*<sup>56</sup> *kropiTAR* :

<sup>46</sup> Lane: 'Śilpavant' (also other -vant), Edgerton p.347: -vant(a). Tuis is Skt. *vat*-stem, and nom. sg. is -vān. -vant is the strong stem, and in Prākṛit or BHS it became *a*-stem, namely -vanta, as the title 'Punṇyavantajātaka' shows. The stem -vat is possible for the mention or entry (Prof. Karashima's suggestion), but I use -vān as in Toch., Ji and Sieg.

<sup>47</sup> Yuyama 279a3, left-middle: *śilpaṁ loke anuttaraṁ*.

<sup>48</sup> Yuyama 279a3, left: *śilpaṁ loke praśamsanti*.

<sup>49</sup> Gen. subject of gerundive *yāMAL*, *potaL*, and *(k)r(o)paL*.

<sup>50</sup> Lane: 'resource', Sieg: 'Sicherheit(?)'. Possibly a synonym of *mnu* 'desire'. cf. B-Toch. *mañu* with same verb: *mañu KARstāte* 107r6 'the desire was cut off'.

<sup>51</sup> s.e. for *amoKAṣ* (abl.).

<sup>52</sup> Sieg: 'Skt. buddhi', Lane: 'or'. PAT means Skt. *buddha* (also 'stūpa' in Toch.), not 'or', because 'or' is *pat*. There is no -ṣi (adj.-suffix) after *aKAṁtsune*, so the sentence ends here like 'the fourth' before this. The subject of new sentence is *PAT-KAlpāluneṣi PARko* 'benefit of buddhi-acquisition'.

<sup>53</sup> Sieg: 'Hausstand', Lane 'establishing a house'. *lmāluneyiS* is gen. of abstract noun from suj. stem of *√ṣām* 'to sit'. Lane took 'Stand' for 'establishing'.

<sup>54</sup> p.p. of *√nas-* 'to be', but this participle became a copula, so Lane's 'being' is foul.

<sup>55</sup> *TAM*, is nom./acc. neuter demonstrative pronoun, which became adv. 'there' or 'so'. I prefer to take *TAMyo TAM*, as idiom 'thereupon'. Sieg's 'da' is better than Lane's 'this', because *tsmār* or *amoK*, is masculine in sg. Moreover *KAṣṣiśśi* is gen. subject of p.p. *wewñu*.

<sup>56</sup> s.e. for -*Intu* (obl. pl.).

*kācropunt nu niṣpalntu ṣakk atS, śtwar pāk<sup>57</sup> yāmitRA :*  
*so(M)<sup>58</sup> pāk waṣtaṃ wārpiTAR wunyo<sup>59</sup> wlesanT, wleṣi TAR, :*  
*SARki nātse PalkoRAṢ, śtārcām kāsu tā(ṣi)tRA (: 1)*  
*saS, wār tkanac, wles wāt nu śeMAL pāSAL, triT, kuryaR, :*  
*śtārt nu śeMAL, tsmāṣlune PAnT, + .. ŚKAṢT, tālvne<sup>60</sup> :*  
*waST, lmālunyaṃ toSAS, ŚAK, ritwo kusne pākasyo<sup>61</sup> :*  
*niṣpal PA(ñ w)ä(knā kropTAR) cami wles yāṢ, KAlymeyā : 2*  
*taṃne kropmām niṣpalntu ykom oṣeñi śamaṃTAR, :*  
*MAṃtne .. + + .. ne lyālyoryoṣoṣ<sup>62</sup> pat nu :*  
*moknac niṣpal, mā tāSAL, mā śu ypeyā mskantāsac, :*  
*mā empe(les) omskemsac, mā pe tampewātsesac, : 3*  
*yaLAṃ wramm atS, skam yāmiṢ, mā yaLAṃ wraM, ma(r) y(ā)miṢ :*  
*yaLAṃ wraM, ypanT, wrasom nu PALKAṢ MAṃtne SALpmām poR, :*  
*ṣñi ṣñāṣṣeṣā ortāsā + + emtsu cwaL, <sup>63</sup> ārlā :*  
*puK, ṣñāṣṣeṣaṃ ywārckā SAM, kayurṣṣ oki nuṢ, spānte 4*  
*wawuRAṢ, eL, wā(rpoRA?)Ṣ, MAṃtne āṣām saM, pkaśśāL, :*  
*wlalu<ne>yīṢ, aKAlyme<sup>64</sup> kalkaṢ wrasoM, kuprene :*  
*yomnāṣ lame nā(ktāśī) yātluneyo sne nāKAM, :*  
*TAmyo amok nī PAIskaṃ pukaṃ pruccamo wrasaśī : 5 ||*

## &lt;translation&gt;

Śilpavān tells that an art is splendid in all (= most splendid) for people, because || in (the meter of) *kum...* ||

pāda a: A good fame of the artist spreads from direction to direction.

pāda b: People should treat (him) with respect, carry favour and come together.

pāda c: A property which is keeping should pass away. Water, fire, kings and thieves cut off the desire (of the property by means of flowing, burning, taking and stealing).

pāda d: Now the art does not get down, and the art is the root for the property.

How often (= Whenever) an artist completes a work of art, so often (= always) five benefits are for him. The first benefit for him: he finishes the accomplished thing for him.

<sup>57</sup> Lane: 'four part(s)', but I see a combination *pāk yām-* 'to divide', because *pāk* is here sg.

<sup>58</sup> Lane: 'one part', Sieg 'einen Teil', but 'the first' is expressed by ordinal, cf. TEB I p. 161 Anm.1.

<sup>59</sup> Lane: 'with two', Sieg: 'mit zweien'. *wunyo* is perl. with obl. or dual -n- ('palalisch' in TEB I p. 158 is doubtful), but what is 'two'? I prefer to take this word as 'the second', because 'the third' is expressed by *SARki* 'after that' and the ordinal *śtārcām* 'the fourth' is written. Maybe this occurred as an analogy with the cardinal *ṣoM* for ordinal.

<sup>60</sup> Verbal noun of *√tā-* 'to put'. The meaning is obscure here and in the end of verse 1. Sieg's 'Bewahrung' is possible, but not sure. The context is also obscure (cf. Sieg p. 6 fn.4), but from verse 3c, *niṣpal tā-* 'to put property (= to thrive)' is possible.

<sup>61</sup> Sieg: 'und durch Teilung', but this must be to *SAS, ŚAK, pākasyo* as Lane made, and this word does not connected with pāda d (pāda c is one phrase 'who ... ,').

<sup>62</sup> s.e. for *lyālyorāṣ* 'having wiped out' or *lyālypurāṣ* 'from deed', but because of damage it is impossible to determine.

<sup>63</sup> Possibly s.e. for *cmaL*, 'birth', but because of damage it is not sure.

<sup>64</sup> Lane: 'in the direction', Sieg: 'in die Gewalt', TEB II: 'Postpos. c. G. in der Gewalt von'. I do not prefer to see *a-* (B-Toch. *e-*) as a locative prefix, but to see this word as a postposition.

The second: from art a delight is born. The third: from people he gets the friendship. The fourth: pupils. And the fifth: property. The benefit of intelligence acquisition is for him. For house-dweller and divine world the art is the root. Thereupon so it is said by great teachers. || in (the meter of) *śuriṣin* ||

verse 1

pāda a: The art should exist at first, then one would gather the properties.

pāda b: One would now divide the gathered properties surely into four.

pāda c: The first part: one would enjoy it at home, the second: one would perform the works.

pāda d: After that, having seen the want, one would put well the fourth.

verse 2

pāda a: The first work: water for the earth (= farming), the second now cattle keeping, the third: commerce.

pāda b: The fourth now cattle-breeding, the fifth ....., the sixth: putting(?).

pāda c: Who connected with these six parts in house-dwelling,

pāda d: he gathers the property in five manner, (then) his work goes properly.

verse 3

pāda a: Properties which is so gathering increse day and night.

pāda b: How .... or ....

pāda c: For the old man the property is not to put, not for the beings over the land (= rich men or kings?).

pāda d: Not for the awful beings, also not for strong ones.

verse 4

pāda a: One should do always the thing to do, the thing not to do one should not do.

pāda b: A human being who is doing the thing to do shines now like burning fire.

pāda c: By his own relatives and friends .... grasped, by the ending of birth(?).

pāda d: Among all relatives he bellows confidently like a bull.

verse 5

pāda a: Having given and recieved a gift, he is like worthy (= suitable) with all.

pāda b: If a living being will go to the death by force,

pāda c: he attains to the place of gods with the ability (= feature) without blame.

pāda d: Therefore the art is most splendid for living beings in my opinion.

#### ⑤ Prajñāvān: THT 637r1~r4

*prajñāvām tRAnKAṢ mā (TApreṃ) saṃ ālak wraM ārkīsoṣṣiS kāsū ypanT naṢ kosne knānmune kyalte āk<n>tsune puK oMA[s](k)e(nā)s wramnāśśi puK kār̥yaPAmtwāśśi SAkāluneyam tsmār nām̐tsu knānmune nu ākntsuneyiS [ts](mār KA)rṣnānT*



## &lt;translation&gt;

Prajñāvān says: There is not another thing which makes so good for the world as intelligence, because the ignorance is a root in the spread of all evils and all injuries. Intelligence is now cutting the root of the ignorance.

⑥ **Krośavatī**: THT 637r4~638r2

*MAmtne*<sup>65</sup> *krośavati* *ñomā okar naṣ, äntām*<sup>66</sup> *tkanā ne SAM, tsmār KArkñäṣ, TMAṣṣ aci kr[o](ś, tka)naṃ loK, oR, oksiṣṢAṃ PAñ KAnT, kaṣas*<sup>67</sup> *kroś MAskATAr kroś, okṣimñuRAṣ, kotluneyam yäṣ, (kākotuRA)ṣ, nunaK, kom yaTAR, TMAṣṣ aci nunaK, kroś, oksiṣ, nunaK, tmā kākoRAṣ, (TMAṣṣ aci nunaK,) kroś, oksiṣ, tamne tiryā oksismām okāK, KAnT, kurtsru*<sup>68</sup> *tkanaṃ loK SATkatRA || ku(swaṃ ||*

*KArsto)s penu kākos penu krośavati :*

*tsru kuc yārmam lipos nunaK, tpreNAK, oksiṣ, :*

*TAmneK, (ā)kntsā[n̄](, ) kākoṣṭuṣ pe pāPLAñkuṣ pe :*

*tsru ke KAlpoṣ, nunaK, SATkamTAR, oMAskenam : I ||*

*(hi)mavanT, ṣulaṃ nu vacramukhe wāl naṣ, äntāne SAM, trāskaṢAṃ sām, krośavati o(ka)R, puKAṣ puK, nkaluneyam yäṣ, TAmneK, tṣam ākntsuneyiṣ, cāmpluneyā wrasañ puK, oMAs(kune)yntwam puk kāryaPAmtwam škam SATkāluneyam*<sup>69</sup> *yäṣ,*<sup>70</sup> *äntāne nu knānmuneṣiṃ vajramukhenyo ākntsune(ṣi) krośavati tātRA<sku>s tāṣ tām praṣṭam puk kāryaPAmtwāśṣi nkalune MAskATAR, puK PArkowäntwāśṣi škam SATkā(lu)ne MAskATAR, TAmyo knānmune wrasaśṣi pukam pruccamo puk kāswonewāśṣi tsmār nāmṭsu ||*

## &lt;translation&gt;

Well there is a plant Krośavatī by name. When the root chains through the earth (= comes to the earth), from there krośa-wide on the earth further a wood increases for himself. 500 fathoms long it is one krośa (of wide). Having increased krośa-wide it goes to division. Having divided again it makes a bud. From there again it increases krośa-wide, again there having divided, from there again it increases krośa-wide. Increasing in such a manner it spreads out to 100 miles further on the earth. || in (the meter of) *kusu* ||

pāda a: Even cut off, even killed, Krośavatī,

<sup>65</sup> TEB II p. 125: 'wie, als', Lane: 'So', Sieg: 'Wie'. I prefer to take this word as 'as follows', if this belongs to the last sentence, as 'Well' in the beginning of the sentence for the connection with the last sentence.

<sup>66</sup> Sieg: 'Wo', Lane: 'Where', TEB II p. 83 *āntan(n)ene* 'wo' and *äntāne* 'wenn'. -ne (relativistic particle) is separated by *tkanā* and -m is added because of -ne, so *äntāne* 'when' is better.

<sup>67</sup> Obl. pl. of *kaṣ* 'fathom', not nom. like in Lane (but his predication is sg. 'is'). Toch. obl. expresses the general idea or concept, so Sieg's '500 Meilen lang' is better.

<sup>68</sup> *kurtsru* is obl. pl. of *kursār* 'league', which is -wā (pl.-sign) in TEB II p. 95. Here -u is pl.-sign, and *t* between *r* and *s* is epenthesis. See previous fn. for the function of obl.

<sup>69</sup> If this loc. pl. is correct, former two loc. should be gen. Otherwise this word should be superfluous.

<sup>70</sup> *yäṣ* 'goes' is sg., but subject *wrasañ* is pl. Here I see this pl. as collective. Sieg splits this sentence in two, but there is no Toch. predication in former.

pāda b: it remained in a small amount, again even so it would increase.

pāda c: Just so foolish men, even struk, even plucked,

pāda d: (once they) obtained a small possibility, again they increase in evil.

In Mount Himavant now there is a king Vajramukha. When he crunches the Krośavatī-plant, it goes into distruction all from all (= completely). Just so there through capability of ignrance people go to spreading into (= of?) all evils and all damages. When by intelligent Vajramukha now ignorant Krośavatī would be crunched, at the time (= then) there is a destruction of all damages, and there is a spread of all merits. Therefore the intelligence is splendid in all (= the best) and the root of all goodness.

⑦ **Mechanician and Painter:** THT 638r2~THT 643r2

『根本説一切有部毘奈耶藥事』卷第十六 (*Mūlasarvāstivāda-vinaya Bhaiṣajya-vastu*), T No. 1448, vol. 24, 77a25-b18.

*tāṣ penu (wra)soM, aRAmpātyo kaknu lkātsi kāswe knānmune atS, mā tāṢaṃ TApreṃ atS, PAIKAS<sup>71</sup> (MA)m(tne) tsekeṣi pekeṣi paT, aRAmpāt tāṣ tuṇ<k> kāpñune aRAssi cāmPAṢ PArko yatsi nu mā (cāmPA)Ṣ, : MAMtne ālyākyām praṣṭam<sup>72</sup> ālak sam pekanT<sup>73</sup> yaṃtrācāreS, waṣṭā lokit yeS<sup>74</sup> TMAṢ SAM, yaṃtrā(cā)re (pe)KAntām puk wāknā yārkā yāmuRAṢ, oṣeñi PKAntAk waṣṭam lake raksām kuñcitṣiṃ ṢA(lyp). + + + .[ṣ]ām yaNTAršinām śominām<sup>75</sup> śkaṃ la[MA/PA]S<sup>76</sup> lyālymām<sup>77</sup> sām, camī śla wāktasurñe oki kāwā[l](tune yārK,) yāMALyo tsaram eṃtsus paṃ ypām<sup>78</sup> TAm nu MANT, wāknā || śāmnernam (4x14) ||*

*proṣmiṃn oki sām, tsru ṢAT, l(kāmām) śāri lyāK, :*

*MAtsratsi oki mā plāc cranKAS, mā karyā<sup>79</sup> :*

*śla tuṇk oki nu RAsñā poke (paṃ) ypamām :*

*pontsām kapśiññāṢ, omlyi wikṣā peKAntāP, : I ||*

*TMAṢ SAM, pekanT, ākntsu(ne)yo tāM, orṣinām śominānam yneś śomiṃṣiṃ ime KAlpo āñmaśLakk atS, PALtSāñkāṢ, o(te TA)preṃ kāwāltune ote TApreṃ kuleñciṃ MASratsuneyo proṣmune || soktam (4x14) ||*

*mā ṣokyō lkāṢ, kā(pñune)[c] mā nu yutkoS,<sup>80</sup> klyoM,<sup>81</sup> śo<l> ñi :*

<sup>71</sup> Lane splits this sentence in two, but the construction is correlative *TApreṃ* - *(MA)m(tne)* 'so ... that ...'.

<sup>72</sup> T 1448, 77a25-26 非但今時乃往古昔.

<sup>73</sup> T 1448, 77a26 一畫師.

<sup>74</sup> T 1448, 77a27 還向畫師家停.

<sup>75</sup> T 1448, 77a27-28 一轉關木女.

<sup>76</sup> Sieg: after Siegling, *laPAṢ*, 'vom Kopfe her (= an das Kopfende des Lagers)', but from the photo *laMAṢ*, is also possible. Anyway I prefer to see this word as an adv. 'secretly' or 'in front' (Chin. 對前), which is not so far attested, because an abl. alone is strange.

<sup>77</sup> T 1448, 77a28 對前而往.

<sup>78</sup> T 1448, 77a28 令其供給看待.

<sup>79</sup> T 1448, 77a29 其木女默然而立.

<sup>80</sup> p.p. nom. sg. f. of *√yutk*- 'to care of', but from context (former *lkāṢ*, pres./sub. 3.sg.) sub. 3. sg. *yutkāṢ*, is better. It is also possible that p.p. expresses a state or condition.

<sup>81</sup> Lane 'my honor', Sieg: nom. sg. f. 'die Edle', but I prefer to take it as adj. attributing to *śo<L>*, 'noble

*rasaṣ poke paṃ ypaṃāṃ sumnātr oki cwaṇkeyaṃ :*

*wāSāṅkāTAr tsru PAśnaṃ pro(p-mahu)r<sup>82</sup> TMAK, musnātRA :*

*MAsratsi pe ṣṇīkek nu kāTKAṢTAr ṇi tuṅkyāriṇc<sup>83</sup> : I ||*

*kuss aśśi sāS, yaṃtrācā(reS, MA)skaTAr ṣaR, cākācāR, epe śāṃ epe spaktāniK, epe NṢakk oki lokiT, kakmus nām : mā (nu yā)talyi ṣeṢ, lokiT, lo<ki>tāPAK, yārK yatsi wāTKAssi ṣokyo nu yaṃtrācāre nṣaṃ pukolyune + .. + laLAKṣu kucne tāṢ, taṃne kRAṃtsonām śominām snākyāṃ nṣaśśāL TArko TMAṢ, pekanT, eṇKAl(y)o + + + + .. s tāṢ, śewiṃRA poTak paṇwtsi lek yaṢ TAmneK, śominānac<sup>84</sup>, lkāmāṃ āṇmaśLAKk atS, (PALtSāṅkāṢ, || ap)tsaradarśnaṃ (4x14) ||*

*mar TAṢ, tuṇ[K], ṣṇi akmaḷyo NAṢ, triKAssi kakmu yneś<sup>85</sup> : :*

*kupre wa(ṣtaṃ tākiṣ) ṇ(i NA)ṣ yārKAssi pāKAr<sup>83</sup> lmoS, :*

*āriṇcṣiNAṃ yārṣlune kosne tāṣac mā yārsmāR, :<sup>84</sup>*

*mā ṇi ṢPAṃ (lkā)l mviṢTAr śkaṃ paṃ ypaṃāṃ sās lālaṃṣkā : I ||*

*nunaK, PALtSāṅkāṢ, tsopatSAṃ ṇātse PALko(RAṢ,) mā nu TAṢ, knānmāṇcāśśi<sup>85</sup> śāk, wāknā kulewāṣac tuṇK, tSAknātsi TArkor taṃne we(wṇu) lāñci kuleyac<sup>86</sup>, pācri śnac<sup>87</sup>, mṣapaṃtināP, śnac<sup>88</sup>, ṣṇaṣṣeyāP, śnac<sup>89</sup>, KAṣṣiyāP, śnac<sup>90</sup>, lyu(tār me)maṢ, potarṣkāṃ kuleyac<sup>91</sup>, KAlpa-PAlskāṃ<sup>86</sup> kuleyac<sup>92</sup>, mākiS, KAtkālyāṃ kuleyac<sup>93</sup>, lyutār pāk, (kRAṃ)tsonām kuleyac<sup>94</sup>, śoL, kulypaMAntāP, mā yāL, TAmyo sās ṇi ṣṇaṣṣeyāP, <sup>87</sup> ṣṇi lyutār pāk śkaṃ (lkā)tsi kRAṃtso nasluneyā mā yātalyi tuṇ<k> śārSAssi nunaK, PALtSāṅkāṢ kus nu cāmpiṢ, taṃne kRAṃ(tso)nām taṃne tkaṇā {taṃne tkaṇā} taṃne praṣtā KAlpoRAṢ, āñcām, sāKAssi kyal mā NAṢ tā(maṃ) tuṅkyo plāc wāwiM, kupre pat nu tsarā neṢ, emtsmāRAṃ TMAṢ pekanT, śla tuṇK, yaṇTArṣi(nām śo)mīne tsarā emtsuRAṢ, TMAK SAm yaṃTAR, wekaT, PKAnT, PKAnT, kratswaṇ<sup>95</sup>, śorkmi ṣutkmi klā(RAṃ<sup>88</sup> śomiṃ) [m]ā śkaṃ tāK, TAM PALkoRAṢ, pe[k]anT, wi«yo» <o>ki lakeyāṢ, kāKAtku āneñci PALkoRAṢ, (tRAṇKAṢ, hai) ṣokyo nu kaKAtwu tākā yaṃtrācāreṃ KAṣṣinā ote TApreṃ eṇklis tampewātsune (ote TApreṃ) ākntsuneyiS, empelune kratswsaṃ kar wrasoM TApreṃ prāKAr tuṇk yāṃtRA ṣokyo nu krañcāśśi kārme (we)ṇlune kucne TAM, tRAṇkiṇc<sup>96</sup>, mā naṢ, āṇmaṃ wrasaśśi āṇmaṣi īme yāmu wāṣ[p]ā (pe)nu āñcām, mā naṢ, || ylaṃ (4x18) ||*

life'.

<sup>82</sup> *prop-mahur* is 'Diadem' (TEB II p.121). In Gandhāra sculpture the crown has an ornament of Makara (Indian sea animal). *prop-mahur* here could be a necklace with Makara ornament. This necklace with Makara can be seen also in Gandhāra sculpture of the bodhisatva.

<sup>83</sup> Lane: 'visibly', Sieg: 'sichtbar(?)', TEB II p. 113: 'offenbar'. I prefer to take 'offenbar', and translate it as 'surely' from the context.

<sup>84</sup> Lane translated this pāda c as a independant sentence, but this is a subordinative clause with *kosne* 'Skt. yāvar' (not Lane's 'in such a degree') like Sieg's translation.

<sup>85</sup> Gen. subject of p.p. *weweṇu*.

<sup>86</sup> A compound (cf. SSS p. 231) because of -a of *KAlpa* (cf. Bernhard, p. 24). Normally a compound makes its adj. function with suffix (Bernhard, pp. 83-116), but also independant adj. for compound itself like *bahubṛīhi* in Skt. (Bernhard pp. 179-184). I suppose that this independant adj. in Toch. is an influence of Skt. A propos I see no true *bahuvṛīhi* in Toch., because Skt. Bv. is translated with gen. in first part (cf. Tamai 2009, in: *The British Library Sanskrit Fragments* Vol.II.1, p. 663 fn. 47).

<sup>87</sup> Lane: 'the property of my relative', Sieg: 'als meinem Verwandten angehörig'. I prefer to take *ṣṇaṣṣe* not as 'relative', but 'acquaintance' (= mechanician) from the context.

<sup>88</sup> T 1448, 77b1-2 即以手挽。其索即斷。身手俱散。

kratswaS, ṣuTKMAṢ, śorKMAṣyo MAḷkoñcsaṃ<sup>89</sup> ṣyaK, MAṃtne ñi (saṃ) ime tāK, :  
TAmneK, āy“, śwāL, puskāṣyo MAḷkoñcsaṃ ṣyaK, wrasaśī āñmaṣi <i>me :  
ka(pśim)ñāśās pāKAntu PKAnT, PKAnT, potka<m> mā tṣaṃ naS, āñcām, ñomā :  
MAṃtne kratswsaṃ ñi tuñK, tā(K), (TAm)n(e)K, kapśñāṃ mkaTAr paṃ hiś“, traK,  
eñKAL, : 1 ||

SAs wraM nu yaṃtrācāreṃ KAṣṣinā śñi amokaṃ o(PA)śśune nṣac laLaksu tāK, kyal mā  
NAṣ penu camī śñi amoK, lkātsi āyiM<sup>90</sup> TMAṢ, pekanT, ymā(R), ymāR, lyuwraM,  
roteyāntu tskoRAṢ, tāMAK, wṣe poṣṣā śñi āñcām, sasrukunT, kñu[kam] (spa)rpyo  
ṣpinac“, LAñkmām pekaT<sup>91</sup> TAm nu MAñT, wāknā || śadaP, devadattenam 20/22/10/15 ||

ywonT, laP, tsru yr[e] + + .. aśām tonT, yoṣmoS, ywonT, lymenyo ṣuñKAṣṣ ataS,  
ymām :

LAñmām tsaRAṃ peyu ārtaK, (TArkonT,) kātsyo kñukaṃ sparP, ṣpinac LAñmām  
sasrukunT, :

wsi yatS, kapśiññā NAskonT, (sasrukunT, :

y)[n](e)śy oky āñcām, pāpekuRAṢ, kāmat lyuwraM, KALK, elā<sup>92</sup> : 1 ||

TMAṢ, KSAr yaṃtrācār(e peKAntā)nac“, kakmuRAṢ<sup>93</sup> PAlkāt tām, yanTArṣinām  
śominām PKAnT, PKAnT, kāklosām<sup>94</sup> PAlkāt, śkaṃ ca(m pe)KAntām sasrukunT, ṣpinac  
LAñmām<sup>95</sup> TMAṢ, wiy<o> oki wak cārK, klopaṣu nāṃtsu tRAñKAṢ, hā k(ā)ryap pā<sup>96</sup>  
kāryaP, ~ TMAṢ, waṢKArS<sup>97</sup> vārtskāñ“,<sup>98</sup> ypeṣiñi wrasañ“, māk śoṣi kākropu(ṣ  
tRAñki)ñc“, kus tāK, klopaṣu nāṃtsu yaṃtrācāre tRAñKAṢ, Palkāc“, nācki ñi kloP, caS,  
|| śuri(ṣinaṃ) (4x14) ||

peKAntāśī KAṣṣiśī KAṣṣi pekanT, ñi naṣu :

lokiT, yeṣ ñi yanTArṣi śomiṃ camī spa(ktām) (0642r) ypā :

tunkyo (')śśi tsiT, śominām wekaT, yamTAr caM, kipyo<sup>99</sup> :

sruksāt, āñcām, SaM pekanT, LAñKA[Ṣ] ṣpinac“, PAlkāc“, kraṃś“, : 1 || wrasañ  
penu caM, peke PAlkoRAṢ, yneś PAlskaṃ yāmuS, tRAñki(ñc“,) hai wāṣpā kāryap tāK, ||  
TMAṢ, yaṃtrācāre KAṣṣi lāñT, c<sup>100</sup> KALK, caM, wraM, lāñT, ā(kṣi)ññā<sup>101</sup> nāTAK, ālu  
ypeṣi pekanT, yeS, ñi waṣtā kāKArpu seS,<sup>102</sup> SaM tāPArK, kiP ṢA(rma)pi<sup>103</sup> śñi āñcām,

<sup>89</sup> Loc. pl. m. of the nominalised p.p.

<sup>90</sup> T 1448, 77b2-3 今者被其私裏辱我。我應對衆而爲恥辱。

<sup>91</sup> T 1448, 77b3-4 斯人即於當門牆上畫自己身。猶如自絞。

<sup>92</sup> T 1448, 77b4 入門扇後。

<sup>93</sup> T 1448, 77b5 即往看之。

<sup>94</sup> T 1448, 77b7 見木人聚在地上。

<sup>95</sup> T 1448, 77b6 見自絞而死。

<sup>96</sup> s.e. for hā which is caused by former -p of k(ā)ryap.

<sup>97</sup> Lane: 'immediately(?)', Sieg: 'alsbald(?)'. This word is a hapax. From not declined -rs this is not adj. or substance, so adv. to see is acceptable, and both fit the context.

<sup>98</sup> Lane: 'the official', Sieg: 'benachbarte'. Because of v- this is a Skt. word and vārttika 'trader' fits the context. Phonologically \*rttik > \*rutāk > \*rtsk is acceptable, when rtt > rts can be explained. rs > rts is normal. It could be an analogy to other words with -rts-.

<sup>99</sup> T 1448, 77b2 身手俱散。極生羞恥。

<sup>100</sup> s.e. for all. lāñtac 'to king'.

<sup>101</sup> T 1448, 77b9 主人急告王曰。

<sup>102</sup> T 1448, 77b9-10 中天竺國有一畫師。來居我家。

<sup>103</sup> After Sieg s.e. for ṢA(rma)ṣi for śurmaṣi, but ṣu- could not become ṣā- in A-Toch., and śurmaṣi (with -i) is a hapax. Therefore I prefer to take another word for ṢA .. pi here. Chin. 羞恥 'shame-shame' (cf. fn.

*śasrukāT, TAś nātkiS, KAr̥sor tāS,*<sup>104</sup> *wāl penu perāK, āmāśās caM, wraM, (lkātsi) lyu*<sup>105</sup>  
*TMAŚ, āmāśāñ, ypešiñi wrasañ kuss ats ne caM, peke PAlkānT, pvkiS, yneś yneś*  
*[p]e(kanT, KAṣṣi) [t]āK, TAMyo ceM, pvkāK, tsārtaR, TMAŚ, yaṃtrācāre wrassac*  
*tRAnKAS, ma*<sup>106</sup> *śkaṃ śercār, pu<K> pkām(āc, tam) p[or](a)T, sparP, KAr̥stoRAS,*  
*caṣ pre lo pkāmāc, TMAś yaṃtrācāre poratyo svarP, KAr̥stātsi PAknāśāt,*<sup>107</sup> *(TMA)ś*  
*pekanT, pāKAr lantu yaṃtrācārem KAṣṣinac, tRAnKAS*<sup>108</sup> *|| kuswaṃ (4x12) ||*

*mar*<sup>109</sup> *yaT, mar yaT, mar slākKAr [n]aṣT, yaṃtrācāre :*

*mar ṣñi poṣi mar ñi peke kat yaT, sne mañK,*<sup>110</sup> *:*

*PAlkār na{r}ṣu āne(ñci) neṣ ṣotre*<sup>111</sup> *pyāmtsār, :*

*ālak peke ālak pekanT, kyal mā KAr̥snāT,*<sup>112</sup> *:* ||

*TAm PAlkoRAS, puK, wra(sañ, ) añumāski nāmtsus karyeñc, || tamne wKAnyo orṣi*  
*pekeṣi «pe»nu aRAmpāt wrasaśi tuñ<k> kāpñune (ara)[S,] mā nu caṃ [T]AM,*  
*kn(ānmuneyāS wā)rcetswātsuneyā ṣñi paT, ālu paT, TAm ṣurmaS, pruccamñe ya(ts)i*  
*(cā)mPAS,*

<translation>

Now if a person would be made up of a beautiful shape, good to see, even no intelligence would exist to him, so indeed it looks that he would be a figure of carving or painting. He can call an embodied and aparent love, but he cannot make a merit.

Well in another time (= once upon a time) one foreign painter went to a house of a mechanician as a guest. Then having shown respect to the painter in every manner, the mechanician made a bed for him independently in the house at night, ... sesame-oil for him, and set a mechanical girl facing him(?). She made a service(?) for him by holding her hands with making elegancy and respect like (a girl) with politeness. Now in which manner is it? || in (the meter of) ṣāmner (4x12) ||

pāda a: Like a shy (girl) seeing a little below, she looked lovely.

pāda b: Like a timid (girl), she spoke no words and she did not smile.

pāda c: Like (a girl) with love now, she stretched the arm making service(?).

98 supra means 'shame', so ŚA .. *pi* could be another 'shame', or an imperfect with *-i*, for example, not attested ŚArTApi for ŚArtwāṣi (√śārtw- 'urge'), but it is not sure.

<sup>104</sup> T 1448, 77b11 斯人羞恥自懸而死。願王檢看。

<sup>105</sup> T 1448, 77b12 王即勅使往看。

<sup>106</sup> s.e. for *mā*.

<sup>107</sup> T 1448, 77b14 是時主人即以斧斫。

<sup>108</sup> T 1448, 77b14 客便告曰。

<sup>109</sup> A negative particle *mar* + pres. active could express an imperative sense (cf. W. Thomas in *Central Asiatic Journal* 3, 'Zum Gebrauch des Prohibitiven *mar* bzw. *mā* im Tocharischen' pp.294-303). There is no difference originally between *mar* and *mā*. *-r* is characteristic of the middle-ending in the verbs (past 3. pl. active should be *-re*) and *-r* of *mar* could be an analogy to this middle-ending. This is only a hypothese, but if it is so, it is important for the function of the middle voice in Toch., namely a volition of speakers or agents.

<sup>110</sup> Lane: 'with cause', Sieg: 'ohne Veranlassung', but *mañK* means 'lack'. I suppose that this is independant sentence, namely '(then it is) without lack'.

<sup>111</sup> Lane: 'token', Sieg: 'Regel', TEB II p. 150: 'Merkmal'. I prefer to take 'Merkmal' and *ṣotre yām-* 'to notice' as TEB II p. 150.

<sup>112</sup> T 1448, 77b15 爲死活耶。

pāda d: From entire body of the painter she made the fever disappear.

Then the painter got an impression of a real girl in the wooden girl with the stupidity and thought even for himself: oh, so (mighty) loveliness, oh, so (big) shyness with female timidity. || in (the meter of) *sokt* (4x14) ||

pāda a: Not at all she looks for the love, she does not also care of my noble life.

pāda b: She stretches her arm making a service (?), as if she takes (me) to her lap.

pāda c: The necklace with Makara(?) moves a little at breasts, and there it jumps.

pāda d: The timidity however makes my heart happy with love.

Who is she indeed? Is she a sister, a daughter or a wife or a maid of the mechanician or did she come as a guest like me? But a guest should not be able to decide to make a respect for the guest. Now the mechanician showed indeed a credit to me ... , because he left such a beautiful girl alone with (= to) me. Then the painter would be ... with passion, he yawns and makes a gesture to stretch hands, looking the girl he would think for himself indeed. || in (the meter of) *aptsaradarśān* (4x14) ||

pāda a: It should not be! An embodied love (= Skt. *kāma*?) has come really with her own face to lead me astray.

pāda b: If she would be in my house, she would stay surely to respect me.

pāda c: As far as I would not make respect of the heart to her,

pāda d: the tender (girl), who is making service, should not injure my dream.

Having seen the great danger again he thinks: it should not be, that the intelligent people told (= gave) such a permission to express love to women in ten manners (= ten sorts of women): to a king's woman, to a father's wife, to a soldier's wife, to a relative's wife, to a teacher's wife, to a much flattering woman, to a gain-thinking woman (= greedy woman), to a woman passing (= wandering) to many, to a woman of beauty in particular, (a man) who desires his life should not go (= approach to such a woman). Therefore because she (= mechanical girl) is a proprietary to my acquaintance (= mechanician) and she is extremely beautiful to see, it is impossible to make know a love. Again he thinks: having reached so beautiful (girl) in such a place in such a time, who can refrain himself? Why should I not give her a speech with love? Or whether I will hold her hand at first? Then after the painter seized the hand of mechanical girl with love, there the mechanism fell apart to pieces. The rags, the strings and pegs fell down, and the girl was not there. Having seen it, the painter got up from the bed in fear, having seen it in detail, he speaks: Oh, I was deceived so much by the master mechanician. Alas the might of passion! Alas the ugliness of ignorance! Just in rags a man would make such a real love, but it is a true speech of very good men, when they say it. The individual image of the living beings is not made in itself (= individually), indeed there is no individuality. || in (the meter of) *yāl* (4x18) ||

pāda a: In the mixture with rags, strings and pegs together, well it was my image.

pāda b: So in the mixture with bone, flesh and sinews it is the individual image of the

living beings.

pāda c: If I divide the body parts apart, there is no individuality by name.

pāda d: As my love was in rags, so it is in the body. Oh, the blind passion!

This thing, (namely) the skill was meanwhile showed to me by the master mechanician in his art. Why should I not also give him my art to see? Then having taken the painting tool and colors in a great hurry, on the wall that very night the painter painted himself dead hanging with a rope about his neck to a hook. Now what kind of manner is it? || in (the meter of) *śadap devadatte* (20/22/10/15/) ||

pāda a: A little inclined head, ... in front appeared eyes with inclined lips coming from mouth.

pāda b: The dangled hands and foot with the disregarded belly, the rope about his neck to the hook, the dead (painter).

pāda c: The golden skin over the body, the faded dead (painter).

pāda d: Having painted himself as real, he brought the painting tool and went away (behind the door (in Chin.)).

Then in the morning the mechanician, having come to the painter, saw the mechanical girl fallen apart to pieces and saw the painter dead hanging to the hook. Then he shouted quasi shocked, being undutiful says: Oh, (what a) damage! oh, (what a) damage! Then immediatly the traders, country people and big masses, having got together, say: Who was he? Being undutiful the mechanician says: Sirs! Look at the misfortune of mine! || in (the meter of) *śuruṣin* (4x14) ||

pāda a: The painter, the master of masters of the painters, is my acquaintance.

pāda b: He came as guest, and my mechanical girl made service for him.

pāda c: With love indeed he touched the girl, the mechanism fell apart, (he was) with shame (= he shamed himself).

pāda d: The painter killed himself. He hangs to the hook. Look! good fellows!

The people now, having seen the painting, took it as real in thier mind and say: Oh, indeed it was the harm! Then the master mechanician went to the king and explained this thing to the king: Sir! The painter of another country came, and he alighted at my house (= visited my house). He felt(?) now a shame and killed himself. This should be the knowledge of the lord (= the lord should know it)! The king is however trustful (of that) and sent the ministers to see the affair. Then the ministers and country people, whoever saw the painting, for all it was the real master painter. Therefore they all wept. Then the mechanician says to the people: Do not weep, you all! Bring a axe! Having cut the rope, take him away! Then the mechanician attempted to cut the rope with the axe. Then the painter came out in public and says to the master mechanician. || in (the meter of) *kusu* (4x12) ||

pāda a: Do not do it, do not do it, do not be sad! Oh, my mechanician!

pāda b: Do not break your wall and my painting, (then it will be) without loss.

pāda c: Look at it carefully, my fellow! Notice it first!

pāda d: One is the painting, another is the painter. Why do you not recognise it?

Having seen that, all the people are marveled and laughed<sup>113</sup>. In such a manner even a wooden (or) painted form calls forth the embodied and aparent love of people, but so with lack of the intelligence, therewith it is impossible to make the superiority for himself or for another.

⑧ **Daśagrīva:** THT 643r2~644v1 (cf. Khotanese daśagrīvi/dajagraiva, Bailey *Opera Minora* Vol. 2, p. 84 “The Rama story”)

wārṣaltsune pe(nu wrasaśśi)<sup>114</sup> knānmuneyāṣ, wārcetswātsuneyā kāripac“, sparcwatRA  
MAmtne (neṣā da)śagrīve rākṣ(ts)ā(śśi) wāL, rāmeṃ raTAKyo lānk ri worpusām  
PAkoRAṢ, pracreS, āmāś(ās mṣapantiNAS,) ṣyak kā(kro)[p]uRAṢ, tRAñKAṢ MAṭ yal  
tākiṢ SAs napem daśārathes lānT, se rāM, si(sām ṣurmaṢ, mahāsamudTAR)  
[KA]tkoRAṢ, lānk ri worpu NAM,<sup>115</sup> camī korpā tāPArK, kuc cam skenaL, TMAṢ,  
(daśagrīves pracar vibhiṣane) [p](vk)iS, klyoṣlā daśagrīvnac“, tRAñKAṢ, || ṢAlyP“,  
malkenam ||

kār(ipac) + + + + + + + + + + (:) )

rām) nu ṣñi wraM KAlp[o]rā kātkmām KAlkāl ṢAññā tāṢ\*, (:) )

ṣñi kārī(pac) + + + + + + + + + + :

kvcāṣ tatmu SAS, knāmmune nkaluneyac“, ṣñi āñmeS, ||

TAm kaklyu(ṣuRAṢ, da)śagrīve(S, ṣñi)<sup>116</sup> knānmuneyāṣ, wārcetswātsune(yā?) prāKAr  
māMAntu ṣñi āsānis vaiḍu(rṣipe ts)k[o]RAṢ, vibhiṣa(neS,) akmlā wawuRAṢ, tRAñKAṢ  
parmā tu rāmeS, paṢ kene tam<sup>117</sup> ṇi (ana)PAr palonās tRAñKAT, (kyalte NA)Ṣ, ṣolā sisām  
rāmeS, mā esaM, kus (ats) ne rāmeS, praskmām tā[ke](ñc“, <sup>118</sup> mā) praskmāRAṃ ||  
[TMA]Ṣ, (vibhiṣane) [la]pp ats yayāskuRAṢ, ysāRAṃ lyāsmām wartsyāṢ, kāTAK, [mrā]  
c“, tkaṃ rmoRAṢ, mācī kṣānti yāmuRAṢ, daśagrīveS PAlkālā lānk riyāṢ LAc“, rāmnac“,  
SPArK, TMAṢ, (ra)M, atRA vibhiṣanem abhiṣe[k]ra .āMAS,<sup>119</sup> neṣāK, lānk riyam

<sup>113</sup> Pres. in Toch. Only the pres.-stem (pres. and impf.) is found. √kary- is pres.-tantum.

<sup>114</sup> Lane: ‘the domination of men’, Sieg: ‘die Stärke gereicht den Menschen’. The photo shows no akṣaras for this word, but (wrasa)śśi in Sieg/Siegling (maybe śśi was visible before taking the photo). I prefer to take this gen. for dative sence as Sieg does. Lane takes the gen. for an attribute with ‘of’.

<sup>115</sup> Lane did not translate the enclitic -m ‘us, you, them’ (pl. for all persons).

<sup>116</sup> On the photo (this part is entirely missed) there is a space for S, or ṣñi before the binding hole, so this is either a gen. attribute to wārcetswātsune and p.p. māMAntu is predicate, or a nom. subject, if ṣñi and -yā is supplied to wārcetswātsune (cf. Lane, p. 46 fn. 118 after Sieg, p. 13 fn. 14;). From the context the later is better. One problem is -e of daśagrīve for nom. sg. m., which is used in B-Toch. Phonologically e became a or apocopated in A-Toch. My hypothesis that A-Toch. was an artificial language (for Buddhism) fits this phenomenon.

<sup>117</sup> Sieg: ‘da’, Lane: nothing. An indefinite demonstrative pronoun neutral means ‘it’ originally, but it became an adv. ‘there’ or ‘so’. I prefer to take the later.

<sup>118</sup> Lane: ‘Ye’, Sieg: ‘ihr’. Both take this sentence for 2.pl. tāc, (also Poucha p.145), but on the photo it must be tā[ke](ñc“, because there is a space for one akṣara after [ke], therefore this sentence should be 3. pl.

<sup>119</sup> On the photo abhiṣe[k]ra .āMAS, can be seen. This should be s.e. for abhiṣe[k] yāmuRAṢ.



lañkeśvareṃ ñomā lāntune wsām TA[M], (ṣu)rmaṢ, daśagrīve śla āmāśāṢ, pukyo lo āR, ||  
niṣkramāntam ||

wartsi kroplyām praṣ[ṭ]ā (wa)r[ts]i koT, rāvane sne knānmuneyā :

nati eṣlyām praṣṭā nati koT, rākṣtsāśī vibhi(ṣa)[n](e ko)ṢTA[m] :

KAlmeyā<sup>120</sup> eñlune kēmpaR, eṃtsāT, pracri naKTAm KArpaRAm :

SPArkām vibhiṣane SPArkām [k](āKMArtu)[n]e naKAT, śla lāñk ri : 1 ||

kupre pat nu knānmuneyāṢ, PKAnT, kuss ats ne nati wā(rṣaltsune tsraṣṣu)n(e) naṢ, puK  
TAM, ālāsunek atṢ, ||

<translation>

Also the might turns to a damage for people because of lack of intelligence. Well formerly Daśagrīva, the king of Rākṣasas, having seen that the Lañka-city was surrounded by the Rāma's army, and having gathered his brothers, ministers and soldiers, says: How should it be done? This man, Rāma, the son of King Daśaratha, having crossed the ocean for the sake of Sīta, has surrounded our Lāñka-city. Against him now what else is to be laboured? Then Daśagrīva's brother, Vibhīṣana says to Daśagrīva in the hearing of all (= in a loud voice). || in (the meter of) ṣālyp malke (4x14) ||

pāda a: To the damage ....

pāda b: Further Rāma will go away gladly for himself after gaining his matter.

pāda c: To his own damage ....

pāda d: Wherefrom came the idea into your own destruction?

Having heard it, Daśagrīva was injured evidently because of his own loss of intelligence, having pulled out the foot of the seat made of beryl and given (= thrown) it to the face of Vidhīṣana, he says: Anyway you must give (your speech) to Rāma, whose praises you speak so before me, because I do not give Sīta to Rāma through my life. Whoever else may be afraid of Rāma, I am not afraid of him. Then Vidhīṣana, having shaken(?) his head, wiping off the blood, stood up from a vassal mass, having inclined his head to the ground, having made (= received) permission of his mother, in the attention of Daśagrīva he left Lañkā-city and went away to Rāma. Then Rāma, the hero, having anointed Vibhīṣana, gave him the throne with the name of Lañkeśvara even at first in Rañkā-city. Owing to this Daśagrīva came to an end with ministers altogether. || in (the meter of) niṣkramānt (4x17) ||

pāda a: At the time to gather the vassal Rāvana has broken the vassal because of his ignorance.

pāda b: At the time to give the power he has broken the power, Vibhīṣana has broken that of the evils.

pāda c: He took the incorrect order in the correct manner. He has broken the worth of his brother.

pāda d: Vibhīṣana went out from him, the throne went out from him, he was destroyed with Lañkā-city.

<sup>120</sup> This is a perl. and functioned as an adv. 'in the right manner', not an adj. as Lane and Sieg translate.

Whenever without intelligence, whatever else is a might, strength and energy, all is however the sloth.

⑨ **Lion:** THT 644v1~646r5

*amoktse penu knānmuneyāṢ, wārcetswātsu(neyā) [a](mo)K(.) ṣurmaṣiK, sne pra[Ṣ]T[.]<sup>121</sup> ṣoL nākseñc, MAmtne ālyākyām praṣtaṃ ṣtwaR, amoktse ālaKAṃ<sup>122</sup> caṃ (ype)yac, ytsi KARYatsu[MA]Ṣ, ceM, tmaṃ ṣñi ṣñi amoKAmtwāṣṣi oPAṢṣune kāswoṇe pā[k]raṣi ypamām sas tRAñKAṢ, ñi amokyo TAṢ cāmplune kuprene waluntāP, ṣñi āyāntu (PKA)nT, PKAnT, penu kākloñcāS KAlpāmāR, ceSAm nāṢ, wtā kaṣaL, tswāsaM, || wāt tRAñKAṢ, NAṢ nu ce(SMA)K(.) āyāntu pukāK, puskāṣyo kaṣaL, malkaMAM, || trit tRAñKAṢ, NAṢ nu ceSMAK, āyāntu ṣwāL, ysār yatS, krām yokyo MAmtne neṢ TAMnek salu pyutkāsmāRAṃ || stārT, tRAñKAṢ, NAṢ, ṣkaṃ wtāK, ṣāmāNAṃ [y](āmmā)RAṃ || TMAṢ, [c]eM, ālaM, wcaniS, amoKAntu yneṣ KArṣnātsi<sup>123</sup> KARYatsuMAṢ, es lyukrā SARki<sup>124</sup> ymām hi(mava)nT, ṣuliS, ālaKAñ<sup>125</sup> caṃ lyu[t]anaṃ yeṢ, <sup>125</sup> tmaṃ ceM, ṣiṣkiNAS, āyāntu kākloñcāS, PAlkānT, (TMAṢ, SA)S, āleyaṃ wRAneset<sup>126</sup> yāmtsāT, āyāntwā paPARss atS, TMAk ceM, āyāntu || ñikci paṇḍurā[ñk](aṃ ||*

*PKAnT, PKA)nT, lokaloK, <sup>127</sup> ṣulaṃ kākloṢ KARwaṃ saṃ<sup>128</sup> :*

*kvpāRAṢ, penu Lcār SAlmāñn oki kaṣāL, yeñc, :*

*kurSA(rwā wātkoṢ) MAmtne kulypaL, puk tsawaR, :*

*pyocKAS, puk salu āyāntwāṣi lwāṣṣi wāL, : I ||*

*TMAṢ wāt, (āleyaṃ wRAnes)set yāmtsāT, ceSAM, āyāntwā eṢAK, paPARS, TMAk ceM, āyāntu puskāṣyo kaṣaL MAlkā(nT, <sup>129</sup> tri)[t p](enu ce)SMAK, āyāntu ṣwāL, ysār krām*

<sup>121</sup> Lane: 'before the time', Sieg: 'zur Unzeit'. *sne praṣt* is translated from Skt. *akāla* (Monier: m. a wrong or bad time; (mfn.), unseasonable; (e) or -*tas* ind. unseasonably; CPD: a wrong time (too early or too late)). *sne* 'without' is Skt. *a-*, and this compound is found in THT 736v2, 802r4, 932v7. In Toch. this is an adv., so this would be *praṣtaṃ* or *praṣtāṣ* (Skt. *akāle* or *akālatas*), but the Toch. obl. can function as an adv. because of its nature.

<sup>122</sup> Lane and Poucha: *ālaKAṃcaṃ* and *ālaKAñcaṃ*, but this word should be divided in two, i.e. obl. sg. m. *ālaKAṃ* and indefinite pronoun obl. sg. m. *caṃ*. *ṃ* (phonologic /n/) can stand for *ñ* which is palatalized before *c*.

<sup>123</sup> Infinitive can function as causative (cf. TEB I, p. 184). Here it is better to take a causative.

<sup>124</sup> Lane: 'in single file', Sieg: 'zunächt Schritt für Schritt'. *es* 'shoulder', *lyukrā* 'in a row' *SARki* 'after', so I prefer to take a meaning as '(to go) abreast (shoulder to shoulder)'.

<sup>125</sup> s.e. for 3. pl. *yeñc*, because the subject is nom. pl. *cem* 'they'.

<sup>126</sup> Sieg: *wRA* (for *wār* 'water', but not sure) *nesset yām-* 'besprach Wasser [mit einem Zauberspruch]'. Another possibility is to see *wRAnes* as s.e. for not attested gen. pl. *wRAntwis* because of *RA*, and also not attested *set yām-* 'to charm'.

<sup>127</sup> Lane and Sieg 'Lokāloka' (name of mountain). Another possibility is a compound *lok* and *lok* 'widely and widely (= very widely)' to see, and -*a-* between two words is an accented epenthesis. I prefer to take the latter, because of *PKAnT, PKAnT*, before this word and also cadence (5/7).

<sup>128</sup> Indefinite demonstrative pronoun sg. m. is strange, because *kākloṢ* is nom.pl. Another possibility is to see s.e. for perl. pl. *kurSARwā* 'for miles (wide)' like in pāda c.

<sup>129</sup> Lane: 'joined (themselves)', Sieg: 'wurden zusammengefügt (passive)'. On the photo *n* is visible after *lkā*, so this is not an active -*R*., but the middle voice. I prefer to take Lane's than Sieg's not only from the context, but also originally there was no passive except in translations of Skt. in my opinion.

yokyo puk salu papyutkāTAm TAMne SAM, tām praṣṭam PAlkāl t[ā](K,) MAmtne  
 [Š]PAṇyo kliso sne wāsklune kesār śiśāk tāŠ, || ŠAlyP<sup>130</sup>, malkeyam ||  
 kākropu puK, [ś](twar pe)yu lyāšknaṃ ywārśkāsi<sup>130</sup> cacpvku :  
 kliso pāccāŠ, poṣṣāsā to laP, śālyim kolyeyac<sup>131</sup>, :  
 āk[am] (yo)ktsāŠ, klośām tsru lal<ñ>ku śaśmu śiśri koc<sup>132</sup>, :  
 śāmām śiśKAS, klisontāŠ, śoll atS, cami wāKAm šeŠ, : I ||  
 (TMA)Š, štärT, kuLMAmtsyō wār camā eŠAK, pa{m}PARŠ, TMAK SAM, poTAK  
 pañwmām śla śewiñlune lakeyāŠ, kā(KA)tkuRAS, kaśśi yokañi PAlkāt ceSAM, amoktseŠ,  
 kātse KAlymām ceSMAK, puK, štwar śālkāŠ,<sup>131</sup> pokeyo w[a](ltsuRA)Š,<sup>132</sup> poñcāŠ, kosām,  
 tāpaP,<sup>133</sup> śkaṃ lo || ylam ||  
 kāsu cesmi amok šeŠ, wāwekuñcāŠ, āyāntwāŠ, śi(ŚAk śa)śmān[ta]<sup>134</sup> :  
 śiśkiŠ, tāpaL, mā PAlskānT, tākaR, śwātsi śñi śiśkiŠ, sne knānmunyā :  
 wāwe[ku](ñcā)Š, āyāntu kropamT, śiśkiŠ, amokyo papyutkāTAm :  
 śñi āyāntu śiśkiNAS, āyāntwāśśi (lameyam) k[a]lar naKAnT, : I ||  
 TAMyo knānmune ārki<ṣo>ṣyam pukam śpālmeṃ kene knānmune SAM, oñi cmo[L],

## &lt;translation&gt;

Also the artists destroy (= lose) their life untimely with the loss of the intelligence even because of their art. Well at another time four artists were intending to go to another country and they declared there the skillfulness and goodness of each arts. The first says: With my art it is possible, if I (would) get bones of a carcass, which were fallen even to pieces (= scattered), I will join them again together. The second says: I will now then join together these bones as a whole with sinews. The third says: I will now then restore these bones like formerly so completely with flesh, blood, skin, claw(?) and hair. The fourth says: And I will make it again to come alive. Then they wanted to make know each other's arts manifestly, and going abreast came to another place (= foreign country) of Mount Himavant. There they saw the scattered bones of a lion. Then the first one charmed the water in his palm of the hand and sprinkled on the bones. So these bones. || in (the meter of) *ñikci paṇḍurāṅk* (4x12) ||

pāda a: Apat and very widely they are scattered on the mountain for miles wide.

pāda b: Also from the lower they came, as if they flew, they came together.

pāda c: They are cut off for miles wide, as if desired, all joined themselves.

pāda d: The king of beasts made of bones was restored entirely and completely.

Then the second one made a charm over the water in the palm of his hand and sprinkled

<sup>130</sup> ywārśkāsi (with *skā* and *-si*) is a hapax. ywārśkā (with *ś*) is found only in THT1011.3 The others are all ywārckā (with *c*). Phonetically *ś* is developed from *c* with a loss of a blocking phase. Here *-si* could be s.e., and *cacpvku* is written *metri causa* for *cacpvku*.

<sup>131</sup> s.e. for *ślak* 'together'? *śālyāŠ*, 'left'? I prefer to take *śālyāŠ*, because of *-āŠ*.

<sup>132</sup> Sieg: *w[a](ltsuRA)Š*, of B-Toch. *√wāts-* 'to trample down'. Another possibility is *wakurāš* of *√wāk-* 'to split, break' to see. From context I prefer to take 'to split', although it is not found, rather than B-Toch. *√wāts-* 'to trample down'.

<sup>133</sup> s.e. for *tāpaM*,

<sup>134</sup> s.e. for *śaśmānT*,

it over the bones. Then they joined themselves together with sinews. The third now then restored these bones with flesh, blood, skin, claw(?) and hair entirely and completely. It was in that time so to see, as it would be a maned lion sleeping a sleep (= asleep) without motion. || in (the meter of) *ṣālyp malke* (4x14) ||

pāda a: He (= lion) gathered all his legs and hid them among his abdomen(?).

pāda b: He slept on his right side, put his head toward the left (direction) to his tail.

pāda c: The haired ears at the top were a little hanged down, the mane was standing up highly.

pāda d: From sleeping lion alive, only the living was the difference.

Then the fourth has sprinkled the water over it with the ceremonial tool(?), there having stood up from the sleeping place, stretching his paws with yawning, hungry and thirsty, he saw the artists standing nearby. Having broken all the four with left paw, he killed all of them and devoured them. || in (the meter of) *yāl* (4x18) ||

pāda a: Good was their art, from broken bones they made the lion stand.

pāda b: They did not think that the lion would devour them. They were lion's own nourishment because of without intelligence (= ignorance).

pāda c: They gathered the broken bones of the lion, and with their art restored it.

pāda d: They brought their bones to the place of lion-bones, and they are perished.

Therefore intelligence is the best thing in the world. Who has the intelligence, he is the human being.

#### ⑩ Puṇyavān: THT 646r6~647v6

(*puṇya*)vām<sup>135</sup> tRAnKAṢ, *kucne tam*<sup>136</sup> *yas letkāR*, *lkātsi*<sup>137</sup> *kāwāltuneyiS*, *tsraṣṣuneyiS*, *amoki*[S, J] (*knānmuneyiS*,) *palonās weñāS*, *ñi nu PAIskaṃ pñintukk atS*, *tanam pvakaṃ ṣpālmem kyalte* || *niṣkramā(ntam)* ||) 4x17

(*pñintwāśśi*) *okoyā lkātsi kāwāltune atroñci tampe* (:)

*TMAṃṢAL*, *klyoMAnT*, *cmolaṃ koṭiśvar śāT MA[s](ka)L*, *yāṢ*, *kāsu ñoM*, *klyu* : *cakravartuneyac nākcī ārkiśoṣyac*, *pñintu ytār nām(tsu)nT*, :

*krañcsaśśāL*, *śāmlune nervāṃ yomnālune yāTAS*, *sne ske pñi* : 1

*pñintuyo (tampe)wā[tS]*,<sup>138</sup> *yāṣ wāl cakravartti śla [w]artsy epreraṃ* :

*śtwar dviPAntwaṃ wrasañ*, *pñintwāśśi okoyā NAMse(ñcānn a)nac*, :

*pñintu yāmu wrasoM*, *mā yāṣ tālorñeyam mā yāṣ nātseyam* :

<sup>135</sup> Lane: 'Puṇyavān'. *ṇ* and *n* are confused.

<sup>136</sup> Verbally 'what' and 'so' (Lane, Sieg 'what ... here'), but *kucne tam* could mean 'although', because obl. of *kusne* 'what' can be a conjunction 'that, because, insofar' (cf. TEB II p. 96).

<sup>137</sup> Lane: 'to see individually', Sieg: 'je für sich zu sehen', but *lkātsi kāwāltune* is a quasi compound or idiom as pāda a in following verse, where *atroñci tampe* is predicate, because 'through (perl. not 'as') the fruit ... is to see ...' is syntactically strange.

<sup>138</sup> Adj. relating to *wāl* 'king', not adv. relating to *yāṣ* as Lane and Sieg.

pñiṣiNAṃ raTAkyo yu(knāṢ, p)uk yāsluñc(ä)Ṣ, TAmyo pñ(i) śpālu : (2 ||)  
 (oko)<sup>139</sup> [ś]kaṃ pñintwāśśi SAS, puKAṣ lyutār kāswoṇe NAM, kucne TAM, (mā) poryo  
 tSKAṃsaṃTAR, mā wāryo sikaṃTA(R, mā) lāñcsā PARTsi yāteñc, mā penu lyāksā  
 KArnātsi yāteñc, (kupre) śkaṃ ne wrasoM, (wlaL,) lakeyaṃ kliso puK, wraskentuyo  
 worpu { : } sne ime sne kā(wāltune ñākcim) ārkīso(ṣyac,) ymām tāṢ, tām praṣṭaṃ mā camī  
 śkaṃ tsraṣṣune wramaṃ yāṢ, mā am[o](K, mā knānmune m)ā (k)āwāltu(ne mā pāca)r  
 mā mācar mā ṣar mā pracaR, mā śam mā sewāñ, mā waṢT, mā niṣpa(lntu mā pe  
 naṣuṢ,) saṢ, p(ñ)i(K, śkaṃ tā)m praṣṭaṃ camī wramaṃ yāṢ, || hetuphalaṃ (4x18) ||  
 pñi waste NAṃ (pñ)i ++ (pñi PARmañK, NAṃ) pñi [pā](nto pñi tsā)rwṣanT, NAṃ :  
 pñi praskintu wiKAṢṢAṃ āpāyṣinās kāRAntu [pñi] + + + (:)  
 (pñi p)u[K,] cmolwaṃ (SARKi yṢAṃ e)ṢṢAṃ svukuntu ñākcīyās napemṣināṢ, :  
 pñintwāśśāL, saM, TAM[y]o + + + oraṢ(?) wra(saśśi m)ā KAlpāl naṢ, : I ||  
 kuc, śkaṃ ne pñintu puK, kāswoṇentwāśś(ś)i (ṣurM,<sup>140</sup> ts)m(ā)r nā(ṃ)tsunT, puk  
 yātl(unem)[tw]āśśi {śśi} nāmtsunT, puK, krañcāṢ, wrasaśśi kāpñe yāmunt,<sup>141</sup> kra(ñcām)  
 ñoM, klyu SATkseñc, svakaṣiṃ KArpaRAṃ yā(tseñc), puK, kloPAṃtwaṃ śkaṃ āñu  
 ypeñc, || TAmyo ñi pñintu pukam śpā(lmem) pu(k)aṃ pruccamonT, PAIskaṃ ||

<translation>

Puṇyavān says: Although you have told each other the praises of beauty to see, of energy, of art, and of intelligence, but in my opinion also virtues are here the best, because || in (the meter of) niṣkramānt (4x17) ||

verse 1

pāda a: Through the fruit of virtues, beauty to see is the hero-might.

pāda b: Therewith one should be rich Koṭīśvara in noble birth, good fame comes.

pāda c: The virtues are the way to world domination and the god-world.

pāda d: The virtue makes it possible to get together with good people and to enter the Nirvāṇa.

verse 2

pāda a: With virtues the strong king, the world ruler, goes to heaven together with his retinue.

pāda b: In four islands the people bow down to him by the fruit of virtues.

pāda c: He who made virtues does not go to misery, does not go to hardship.

pāda d: With the army of virtue one defeats all the enemies, therefore virtue is excellent.

And (the fruit) of virtues, this is the best for us, because it burns not with fire, overflows not with water, they cannot be taken away by kings, and also cannot be stolen by thieves.

<sup>139</sup> Sieg: (śla)K śkaṃ 'Und ferner', but this is used mostly before verses, and on the photo ś of śla is another to see and K over śkaṃ cannot be seen at all. It could be (oko) because of gen. pl. pñintwāśśi. oko is masculine in sg. (alternate in gender) and the demonstrative pronoun SAS, is masculine.

<sup>140</sup> Sieg's complement: (ṣurm ts)mār. On the photo there is no space for rm over (ts)mā and there is a space for one akṣara before (ts)mā, therefore it should be (ṣurm, ts)mār as a correct complement.

<sup>141</sup> Nom .pl. f. of p.p. of √yām- 'to make'. p.p. can express a condition or state, so I translate it as pres. like nāmtsunT, for pres. copula.

And if a man to die slept on a bed, surrounded by all diseases, without conception and without beauty, would be going to divine world, in that time for him also no energy does go to the matter (= is of use), no art, no intelligence, no love, no father, no mother, no sister, no brother, no wife, no sons, no house, no possessions, no friends also. And the virtue goes to the matter (= is of use) for him in that time. || in (the meter of) *hetuphala* (4x18) ||

pāda a: Virtue is a shelter for him, virtue ... , virtue is a hope for him, virtue is a fellow, virtue is a comforter for him.

pāda b: Virtue drives away fears for him, virtue ... deeds of decadences.

pāda c: Virtue follows him in all births, gives him divine and human fortunes.

pāda d: With virtues therefore ... for human beings it is not to get.

And because the virtues are a cause and root for all good properties, for all abilities, they (= virtues) make love for all good human beings, spread the good fame, facilitate the felicitous dignity, and in all misfortunes they make the peace. Therefore in my opinion the virtues are the best and the most excellent.

- ⑪ **Five Princes:** THT 647v6~649v5. *Mahāvastu* III. 33.8~41.11 (Senart), Yuyama p. 139, 278a5left~281a6left (including the following ‘Identification of the persons’; 『生經』 (*Jātaka-nidāna*) 第二十四經 「仏説国王五人經」, T No. 154(24), vol. 3, 87b16-88c23; 『仏説福力太子因縁經』 (*Buddhabhāṣitapuṇyabalāvadāna*), T No. 173, vol.3, 431b23-c8.

*taṃne wKAN[yo] (ceM PA)ñ MAśkitāñ<sup>142</sup>, śñi śñi ciñcroneyntu wewñuRAS<sup>142</sup> TMAṢ, [nu](na)K, ālaM, wcac tRAnkiñc<sup>143</sup> J<sup>143</sup> waS, tṣaṃ pācri śñi kākropunt aKAmṣuneyāntu wārpnāmām MAśkituneṣiṃ na(tyo) śkaṃ poñcām ypeyaṃ kākmarT, PallāmtRA (TAmY)[o] SAS, waSAm weñlune mā KARSāl<sup>144</sup> ke śpālmēm ke wārce<sup>145</sup> äntā(ne wa)S, ālu ype KAlkāMAS<sup>146</sup> tmann atS, śakk atS, waSAm weñlune KARSāl tāS<sup>147</sup> TAmYo waS, śñi (ype riNA)smām yalis mosam ālu ype pic<sup>148</sup> poś tRAnki TAMne pyāMAS, ~ TMAṢ, cem MAśkitāñ<sup>149</sup>, pāca(r) l(ānT, kṣānti yāmRA)S, sne aKAmṣune śñi ypeyāS, loK, ālu ype kalkaR<sup>149</sup> || tmaṃ ceM letkāR, skenmām (|| viryavām MA)śkiT, ālaKAñ caṃ tsopatSAm wram candamṣiṃ or lakā ymām PAlkoRAS, caM SAM, śñi wā(r)SAltsuneyo sne ske)*

<sup>142</sup> T 154(24), 87c15 各各自説己之所長.

<sup>143</sup> T 154(24), 87c16 轉相謂言.

<sup>144</sup> Yuyama 278b2, left: *yadi vo jānitu<m> na śakyatha*.

<sup>145</sup> T 154(24), 87c15 各謂第一.

<sup>146</sup> T 154(24), 87c17 遠遊諸國. 詣他土地; Yuyama 278b2, left: *pararāṣṭram gaṇchāma*.

<sup>147</sup> T 154(24), 87c18 爾乃別知殊異之德; Yuyama 278b1, right: *tatra jñāsyāmaḥ ko viśeṣyati*.

<sup>148</sup> Imperative 2. pl. middle. I translate this impv. as 1. pl., because there is no ending of impv. for 1. pl. in Toch. The next impv. *pyāMAS* is also 2. pl. (Poucha p.237, 1.pl.).

<sup>149</sup> T 173, 431b27 即適他國; Yuyama 278b3, left: *vārāṇasīto kaṃpillam nagaram <gatā>*.

*tskāS*<sup>150</sup> *TAm̐yo aKAm̐tsune kropñāT*<sup>151</sup> || *śilpavām penu tSArK, rape yāmluneyo wras[a](S,) kātKAsmām aKAm̐tsune kropñāT*<sup>152</sup> || *rupavām śpālmēm śpālunT*<sup>153</sup> *kānikāñcāS, kulewāS*<sup>154</sup> *a<RA>mpātsim yātluneyo (kā)TKAsmām nispaL, kropñāT*<sup>155</sup> || *prajñāvām penu śāweS, śāweS, dhaniS, śriṣṭhiS, knānmune(yo k)āTKAsmām aKAm̐tsune śālpāT*<sup>156</sup> || *TMAṢ, caM, ypeyaṃ wāL, wLAS*<sup>157</sup> *wāl naSAL, ālak mā še(S)*<sup>158</sup> *āmāsāñ*˘, *ypeṣiñi wrasañ*˘, *puro(hi)tāñ*˘, *knānmāNAṢ, pūkāK, puṇyavām MAṣkite parnore KAR[s]o(RA)S*<sup>159</sup> *ārtanT, pālanT, puṇyavāni abhiṣe(K,) yāmRA caM, ypeyaṃ lām̐t yāmtsāmTAm̐ || ratisāyakam̐ ||*

*PA(lkā)[c] tampe pñimtwāśśi tmā KAllām̐tRA tāne suK*<sup>160</sup> :

*skennām̐ penu kāwālte knānmām tsraṣi amoKAtS, (:)*

*mā ca(M KA)lpānT, yātlune kucne KAlpāT, pñi st(←n)e ske :*

*TAm̐yo kropnvlaṃ skaM, pñintu kene kulypaL, yātlune : (I ||)*

*(TMA)Ṣ, ālyākyām praOṣtaṃ ce<SA>S, śtwar MAṣkitāśśi TAMne wāknā lānT, wātkaṢAL, wraM, kātka[M, J] (TMAṢ, pom)ś*˘, *lāntac*˘, *kakmuṣ*<sup>161</sup> *lānT, (PA)lkoRAṢ, lāñci waṣtis yokmam̐ klyānT*<sup>162</sup> || *TMAṢ, puṇya(vām wāL, āmās)āṣyo worpu ārkinām wtsi lapā spārtwāsmām ārkyanT, śaṇināṣyo paṃ ypaṃ spaktām wā(rpñāmām śāmnāśśi) śukrāṣyo neṢ, wra[sa]S, ṣ[k]ārā ypaṃ aśiṣ*<sup>163</sup> *mañkalśināS, rakentuyo na(pem̐sac*˘, *tRAn̐kmām̐ nākyām̐ r(a)p(e)yo triSKAsmām̐n oki (p)uK KAl̐m(e)yu lāñci waṢTAṢ, lantu Palkāt ceSAM, śtwaR, (MAṣkitāS,) [p]ra(creS, ś)l(a) praski oki ṣoma KAl̐yme KAl̐ymām̐ smimām̐ akmalyo pñintwāśśi tampe pākraṣi ypaṃ (śloK,) (tRA)n̐KAS*<sup>164</sup> || *tuṣitabhavnaṃ ||*

<sup>150</sup> *tskāS*, s.e. for *tskāT*; T 154(24), 88b22-23 第四精進者。轉詣他國。到一江邊。見一栴檀樹隨流來下。(脫衣入水) 泅截接取; Yuyama 278b4, middle: *vir̐yavanto tena dāni mahābalassthāma samjanitvā taṃ dāraskandhaṃ naḍiye gaṃgāye ob*(s.e. for *-r*-) *uhyantaṃ sithalaṃ* (s.e. for *-e*) *okkad̐dhittum* (s.e. for *-am*, cf. Edgerton p. 158 *okattati* 'drows out'); T 173, 431c1-3 而忽見一迅流大河。深廣可怖。中有極大栴檀香樹。彼精進者取得其樹; *lakā ymām* is 隨流來下 'mitten im Strom herunterschwimmen' (Ji, p. 301), *lakā* could mean 隨流 'downstream'. Sieg's 'im Strombett(?)' could be taken from perl. of *lake* 'bed'. Lane's 'floating(?)' is better, as it corresponds to Chin. version.

<sup>151</sup> T 154(24), 88b24 金得百萬; T 173, 431c3 貨易獲利; Yuyama 278b5, left: *tena taṃ purānānām śata<saha>srām ānetvā*.

<sup>152</sup> T 173, 431c4-5 工巧具足者。以工巧力隨作諸事。由獲富盛; Yuyama 279a3, middle: *suśicchinnena(= suśikṣitena) vñāyām dhanaskandho me āhr̐to*.

<sup>153</sup> *śpālunT* is obl. pl. f. relating to *kānikāñcāS, kulewāS*, (see following fn.).

<sup>154</sup> T 154(24), 88b15-16 驕貴之女 'die stolzen und edlen Mädchen' (Ji, p.301); *kānikāñcāS*, could mean 'prideful and noble', not Sieg's 'Mädchen' (< Skt. *kanyā*?), but Skt. *gaṇikā* 'courtesan' (see following fn.) as Lane's translation.

<sup>155</sup> T 173, 431b28-29 色相具足者。以妙色故人所瞻觀。皆生悅意。隨獲富盛; T 154(24), 88b17 得此寶已; Yuyama 279b2, right: *gaṇikāya ca am̐kagato dhanaskandho ca me āhr̐to*.

<sup>156</sup> T 173, 431c5-7 智慧具足者。以巧智故能解勝怨。復能親附有財力者。悅可其意。令生歡喜。隨獲衣食及財寶等; T 154(24), 88a11 而奉遺之; Yuyama 280a5, left: *sucin<ti>tāye prajñāye dhanaskandho me āhr̐to*.

<sup>157</sup> T 154(24), 88c3-4 彼國王薨。

<sup>158</sup> T 154(24), 88c4 無有太子可嗣立者。

<sup>159</sup> T 154(24), 88c7 心自念言。此非凡人。

<sup>160</sup> Yuyama 281a2, middle: *rājyañ ca rājakanyā ca puṇyehi mama āgatā*.

<sup>161</sup> T 154(24), 88c14 一時俱集。

<sup>162</sup> T 154(24), 88c14-15 令住侍衛。

<sup>163</sup> s.e. for *āśiṣ* 'prayer'?

<sup>164</sup> T 154(24), 88c15 以偈頌曰。

*lkātsi kāswe rupavām amokyopśi śilpavām :*  
*knānmām KA(rsām) [pra]jñavām tsraṣi wārSALtS, viryavām :*  
*puk ceS, pñintu yāmntāP, puṇyavāni parnont(āP) :*  
*yokmam klyamTAr kiṅkareñ*<sup>165</sup> *PAlkāc, tampe pñintwāśśi : 1 ||*

<translation>

With such a manner the five princes, having spoken each charms, then again they say to one another: We are here enjoying our father's collected properties, and praised with the princely might as ruler in all the county. Therefore the speech of ours is not to be known, (namely) who is excellent, who is inferior. When we would go to another country, there indeed surely our speech would be known. Therefore getting away our country, let us go to another country for the sake of the thing to be done. All say: We should do it so. Then having informed (their idea) to their father, the king, the princes went without property from their country away to another country. There they were striving singly. The prince Vīryavān, having seen some sandalwood going downstream in another (= foreign) great river, pulled this out by his own might without effort. Therewith he gathered the property. Also Śilpavān gathered the property by means of gratifying the people with making the lute-music. Rūpavān gathered the possession by means of gratifying the most excellent courtesans with his feature of figure. Also Prajñāvān got the property by means of gratifying the very rich merchants with his intelligence.

Then in the country the king died, and there was no one to become the king. The ministers, people of the country, priests and scholars altogether, having recognized the brilliance of the prince Puṇyavān, lauded and praised him, made the anointment of Puṇyavān, they made him the king in the country. || in (the meter of) *raṭisāyak* (4x14) ||

pāda a: Look at the might of virtues! Whereto they lead (it), there is a fortune.

pāda b: Even if love, intelligence, energy and art strive,

pāda c: they did not get the feature which the virtue got without striving.

pāda d: Therefore he who demands the feature should always gather the virtues.

Then in another time for these four princes, the matter stood up (= it was informed) to them, how they decided the king. Then all came to the king, having seen the king, they stood at the gate of the palace. Then the king Puṇyavān, surrounded by the ministers, making the white parasol turn over his head, making work (= blow gently) with the white fans, enjoying the service, making the people from front to back (= retreat) with the brilliance (Skt. *śukra* 'fire, light') of the monks, speaking a prayer (Skt. *āśis*?) to the people with fortunate words, he went out from the palace with celestial music like booming in all directions, and he saw these four princes, his brothers standing on one side as if in fear. With smiling face for making clear the might of virtues, he tells a verse. || in (the meter of) *tuṣṭabHAVAN* (4x14) ||

<sup>165</sup> T 154(24), 88c19 皆詣福德門 侍立爲臣僕; Lane following Sieg mixed pāda c and pāda d, but it should be independant, as Chin. shows. The function of gen. in pāda c is not attributive (to 'gate' in pāda d), but dative (commodi).



pāda a: Good to see is Rūpavān, skill of the art is Śīlpavān,  
 pāda b: intelligent and aware is Prajñāvān, energish and strong is Vīryavān.  
 pāda c: All these are for making the virtues and for praising of Punñāvān.  
 pāda d: At the gate they stand as servants. Look at the might of virtues!

## ⑫ Identification of the persons: THT 649v5~650r5

*ptāñKAT KAṣṣi tRāñKAṢ, Palkāc śāmnāñ, ku(sne) tām praṣṭam viryavām seṢ SAM, tāPArK, śravanakoṭivīñse KARsnāL*<sup>166</sup> *kusne rupavām seṢ SAM, na[nd]e (KA)rsnāL*<sup>167</sup> : *kusne śīlpavām seṢ SAM, aniruddhe KARsnāL*<sup>168</sup> : *kusne prajñāvām seṢ SAM, tāPArK, śāriputtRA KARsnāL*<sup>169</sup> *kusne tām praṣṭam puṇyavām seṢ SAM NAṣ seM*<sup>170</sup> *tām praṢṬ, penu NAṢ, pñiṣiṃ tampeyo puK, ālykeṢ, (wra)SAṣ lyutār nāṃtsuRAṢ, sne ske lāntune eṃtse tāPArK penu pñiṣinās tampeyāntuyo waṣirṣ[i](ṃ āsā)nā lmo sne skekk aOtṢ, taryāk ṢAk pi koriṢ, kotRAṃtwā mār ñāktes rATAk yukoRAṢ, puK, MArkam(paLAntu) kāKMArtikāṃ sne lyutār, ktsetṢ*<sup>171</sup> *puttiṣpaRAṃṣiṃ cakravartī lāntune KAlpe || hari«ṇa»plunaṃ*<sup>172</sup> (4x12) ||

*pñintu(yāRAmpāT) l[k]ātsi kāswe MAskATAR, :*  
*pñintuyo PALKAṢ*<sup>173</sup> *amok ciñcār wrasaṣṣi :*  
*pñiṣiṃ śmoṃññeyo aTA(nKAT, lKAṢ*<sup>174</sup> *knān)mune :*  
*pñiṣiṃ tampeyo mā tsraṣṣune kulaTAR, : (1)*  
*pñintuyo koṃñKAt māñKAt yuknāṢ, eprera(ṃ :)*  
*(pñin)tuyo māñKAT, śre[S,] grahāntu ṢARKAṢṬRA :*  
*kene pñintu neñc, camī svkuntu ṣñāKAlyme :*  
*pñintu(yo pt)āñKAT, yārkā yparam yataTAR, : 2*

<sup>166</sup> T 154(24), 88c22-23 精進者則輪輪是；Yuyama 281a3, left: *eṣa bhikṣavaḥ śreṇe* (s.e. for *śroṇa*) *koṭi[m]vīmso tena kālena tena samayena vīryavanto amāyaputro abhūṣi*.

<sup>167</sup> T 154(24), 88c22 端正者則阿難是；Yuyama 281a4, left-middle: *eṣa sa bhikṣavaḥ sundaranandah sthaviro tena kālena tena samayena rūpavanto amāyaputro abhūṣi*.

<sup>168</sup> T 154(24), 88c21-22 工巧者則阿那律是；Yuyama 281a4, middle-right: *eṣa bhikṣavaḥ rāṣṭrā* (s.e. for *-a*) *pālo kulaputro | tena kālena tena samayena śīlpavanto amāyaputro abhūṣi*.

<sup>169</sup> T 154(24), 88c21 智慧者則舍利弗是；Yuyama 281a4, right-a5, left: *eṣa sa bhikṣavaḥ śāriputra* (s.e. for *-o*) *sthaviro tena kālena tena samayena prajñāvanto amāyaputro abhūṣi*.

<sup>170</sup> T 154(24), 88c23 福德王者即吾身是；Yuyama 281a5, middle-right: *ahaṃ sa bhikṣavaḥ tena kālena tena samayena añjanakasya kāśirājño puṇyavanto nāma rājaputro abhūṣi*.

<sup>171</sup> Sieg supposes *ktsets puttiṣpaRAṃ* as Skt. *abhisambodhi* (p. 20 fn. 12), but I prefer to take *sne lyutār, ktsetṢ* as a translation of Skt. word (technical to Buddhism, further evidence is in THT672b4), because *sne lyutār* could be Chin. 無量, Skt. *apramāṇa/ananta* 'infinite', and could not be an adj. to Skt. *abhisambodhi* 'perfect enlightenment'. Then the possibilities are for example: *apramāṇa-guṇa* 無量功德 or *ananta-nirdeśa* 無量頌, but it is not sure.

<sup>172</sup> Lane following Sieg: '-*nam*', Sieg/Siegling: '-*nam*'. *n* and *t* is a little difficult to distinguish, but on the photo it is '-*nam*', because the figure is flattish, and the left side in the middle goes up a bit.

<sup>173</sup> Lane: 'appears', Sieg: 'sieht aus'. *PALKAṢ* is 3.sg. pres. active of √*pāl*- 'to shine', not a subj. (*pālkāṣ*) of √*lāk*- 'to see', because /ā/ and /ā/ before the endings are the distinguishing marks, and all predicates in this verses are pres.

<sup>174</sup> Lane: 'does shine', Sieg: 'leuchtet' from *l<sub>u</sub>kāṣ* of √*luk*- 'to shine'. Without *u* it is a hapax and *lKA Ṣknā* (two akṣaras) is rather strange, instead of that <*l<sub>u</sub>KAṢ, knā*> is normal as THT751b6 and three akṣaras in missing space is also all right, but the combination with *aTāñKAT*, is *lkāṣ* of √*lāk*- 'to see' as *aTāñKAT\**, *lkāt* in THT880a2. So I assume *lkāṢ* as a correct complement here.

*TAm̐yo ptāñkte yārK, skamat yaL, knānmāntāP<sup>175</sup> :  
 sny āñu (yār)K(,) yatsi skenaL, ptāñkte tsraṣiśī :  
 ptāñKAT KAṣṣinaṃ yārkanT, ritwṢAL, amoktsāP, :  
 ptāñ(kt). yārkaṃtyo kāwāaltenāP, [mā] simṢAL, : 3 ||*

<translation>

Buddha, the master, says: Look! O monks! He who was at that time Vīryavān is now to be known as Śravaṇakoṭivimśa. He who was Rūpavān is to be known as Nanda. He who was Śīlpavān is to be known as Aniruddha. He who was Prajñāvān is now to be known as Śāriputra. He who was at that time Puṇyavān was I. Also at that time with the might of virtue I excelled all other peoples and obtained the kingship without effort. Now also through the might of virtues, I sat on the diamond-throne, even without effort I conquered the army of Māra god with 360 million families, and I obtained the lows, the sovereign, the infinitude of advantage(?) and the Cakravartin-kingship of the Buddhahood. || in (the meter of) *hariṇapluna* ||

verse 1

pāda a: Through the virtues the figure is good to see.

pāda b: Through the virtues art shines lovely for people.

pāda c: Through the place of the virtues one looks at intelligence unhampered.

pāda d: Through the might of the virtues energy does not sink.

verse 2

pāda a: Through the virtues the sun overcomes the moon in the air.

pāda b: Through the virtues the moon excels the stars and planets.

pāda c: Who has the virtues, to him the fortunes are his own.

pāda d: Through the virtues one can be Buddha by doing honour.

verse 3

pāda a: Therefore the intelligent should always do honour to the Buddha.

pāda b: The energies should strive ceaselessly to do honour to the Buddha.

pāda c: The artists should connect his honour to the Buddha, the master.

pāda d: Beauty should not be satisfied with honour to the Buddha.

### Conclusion:

From ① to ⑩ it could be a Toch. autochthon with famous fables (②Cintamani and ③Corruption for Vīryavān; ⑦Mechanician and ⑧Daśagrīva for Prajñāvān) and without fables (④Śīlpavān and ⑩Puṇyavān). It is quite remarkable that there is no narrative for Rūpavān. Maybe Rūpavān is not important for Toch. Buddhism. For Prajñāvān there are two more narratives (⑥Kraśavatī and ⑨Lion) which we can find no correspondences. This means perhaps that *prajñā* is important.

I cannot tell exactly which version, Skt., Chin. or Toch. is the oldest. Maybe many factors are intermingled and complicated in Central Asia, for example after Ji

<sup>175</sup> Gen. subject for the gerundive. The followings are the same construction.

about ⑦Mechanician: “dürften die chinesische und die Mahāvastu Version jünger sein als die tocharische (p. 302 in fn.)”.

From ⑩ to ⑫ it corresponds very well to Skt. and Chin. It is possible that Toch. writer translated this part from Chin. version, because the Chin. influence was very big in the T'ang era in Central Asia (cf. J. Nattier “Church Language and Vernacular Language in Central Asian Buddhism”, in: *Numen*, Vol. XXXVII, Fasc. 2, 1990, pp. 195-219). Another possibility is that the Toch. writer translated or commented on the verses in Skt. Mvu, because the Toch. version corresponds mainly with these verses. Only THT648a2-b1 corresponds to the prose in Mvu (in content), but at the same time also to Chin. versions. All others correspond to the verses in our text. This can be seen in the *Samyuktāgama* in A-Toch. (THT993, cf. F Enomoto ‘Sanskrit Fragments from the Saṃgītanipāṭa of the *Samyuktāgama*’ in *Festschrift für H. Bechert* 1997, p. 91-106). If THT998 (Enomoto p100 TochSprR(A) 364) belongs to *Samyuktāgama*, it can be a prose, but it is not sure. All of *Samyuktāgama* in A-Toch. (THT993) corresponds to the Chin. verses. In this point I would like to see a peculiarity of the Toch. documents, for example ‘Udānālaṅkāra’ in B-Toch. could be a commentary of ‘*Udānavarga*’ (cf. Tamai “Transliteration of the Tocharian B *Udānālaṅkāra* Fragments in the Berlin Collection,” in: *ARIRIAB* Vol. XIV, 2011, pp. 81-125, especially pp. 98-99).

### Abbreviations and Symbols:

Mvu: *Mahāvastu*  
Skt.: Sanskrit  
SSS: Tocharische Grammar by Sieg, Siegling  
and Schulze  
T: Taisho Shinshu Daizokyo  
THT: Tocharische Handschriften aus Turfan  
Toch.: Tocharian

r: recto  
s.e.: scribal error  
sg.: singular  
sub.: subjunctive  
v: verso

abl.: ablative  
adj.: adjective  
adv.: adverb  
all.: allative (dative)  
fn.: foot note  
gen.: genitive  
loc.: locative  
nom.: nominative  
obl.: oblique (case)  
perl.: perlative  
p.p.: past participle  
pl.: plural  
pres.: present

damaged *akṣara*(s): [ ]  
restored *akṣara*(s): ( )  
interlinear insertion: « »  
omitted *akṣara*(s): < >  
superfluous *akṣara*(s): { }  
lost *akṣara*: "+"  
illegible *akṣara*: ".."  
illegible part of *akṣara*: ". "  
traditional ā: "ā"  
non-syllabic u: "u"  
virāma line: " "  
virāma sign over *akṣara*: "※"  
punctuation: ~ and :

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